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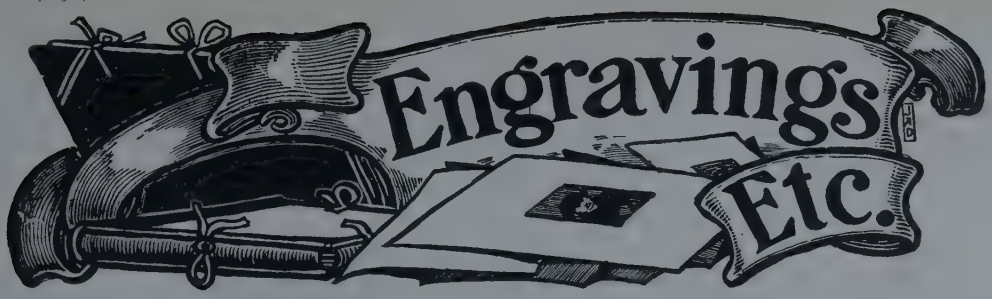


A GREAT PAINTER-ETCHER: OLD CROME BY MARTIN HARDIE

THE winter exhibition at the Royal Academy and the exhibition in March last by the Fine Art Society of cabinet pictures by painters of the Norwich School have given to many a welcome opportunity of enlarging their knowledge of Crome—Old Crome, to give him a prefix that might well be a title of affection instead of a mark to distinguish him from his less-gifted son. Of those who looked at his pictures in these exhibitions and who perchance visited the National Gallery to renew their memory of the *Mousehold Heath* and the *Landscape with Windmill*, some few may have gone home to take down *Lavengro* from their shelves and turn again to the glowing passage where with his wondrous insight into men and things Borrow wrote his panegyric on Crome. A better portrait could hardly have been painted, better criticism could scarcely have been written. The writer's brother was on the point of starting to study art in Rome, full of youthful enthusiasm, and hastening with a pilgrim's eagerness to bow before Raphael's *Transfiguration*, to him the greatest work of the greatest painter the world had known. "What hast thou to do with old Rome, and thou an Englishman?" cries Borrow. "Seek'st models? to Gainsborough and Hogarth turn, not names of the world, maybe, but English names, and England against the world! A living master? why, there he comes! thou hast had him long, he has long guided thy young hand towards the excellence which is yet far from thee, but which thou canst attain if thou shouldst persist and wrestle, even as he has done, midst gloom and despondency—ay, and even contempt! he who now comes up thy creaking stair to thy little studio in the second floor to inspect thy last effort before thou departest, the little stout man whose face is very dark, and whose eye is vivacious; that man has attained excellence, destined some day to be acknowledged, though not till he is cold, and his mortal part returned to its kindred clay. He has painted, not pictures of the world, but English pictures, such as Gainsborough himself might have done; beautiful rural pieces, with trees that might well tempt the little birds to perch upon them: thou needest not run to Rome, brother, where lives the old Mariolater, after pictures of the world, whilst at home there are pictures of England; nor needest thou even go to London, the big city, in search of a master, for thou hast one at home in the old East Anglian town who can instruct thee whilst thou needest instruction: better stay at home, brother, at least for a season, and toil and strive 'midst groanings and despondency till thou hast attained excellence

PORTRAIT OF "OLD" CROME
From a Water-colour Drawing by John Sell Cotman, in the British Museum

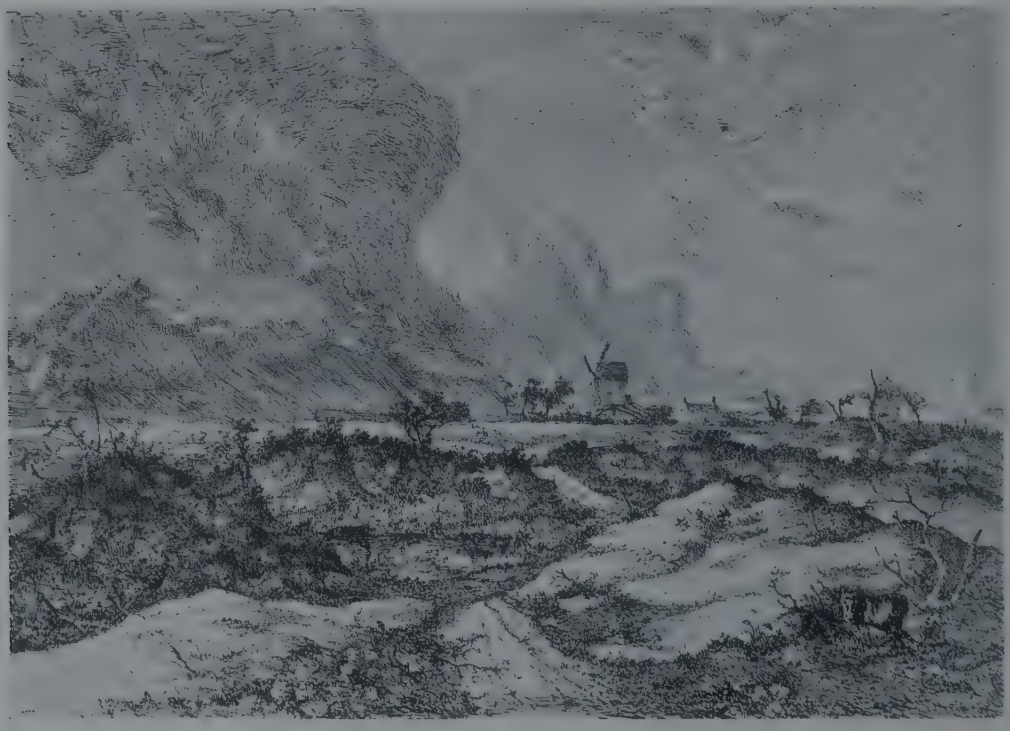
a7

even as he has done—the little dark man with the brown coat and the top-boots, whose name will one day be considered the chief ornament of the old town, and whose works will at no distant period rank among the proudest pictures of England—and England against the world !—thy master, my brother, thyat present all too little considered master—Crome."

Those whose curiosity carried them further would take their *Dictionary of National Biography* to find that the date of Borrow's birth was 1803, and that *Lavengro* was written in 1851. Crome died in 1821,

"Ah ! did you once see Shelley plain,
And did he stop and speak to you ?
And did you speak to him again ?
How strange it seems, and new ! "

It is more than fifty years then since Borrow wrote his recollection of the little dark man whom as a boy he passed on the stair, yet his judgment is made the stronger by the lapse of years. Crome was English to the core, loving the open heath, the country lane, the rich brown of the delved earth, the yellow of the sand-pit, the red of an English cottage



MOUSEHOLD HEATH FIRST STATE (BRITISH MUSEUM)

so that when the artist climbed the creaking stairs, Borrow must have been a boy not yet eighteen years of age. It adds one more to the list of strange instances where two men, destined to lasting fame, have met for a moment on the stairs of life, one a man at the height of his career, the other a boy with the world all before him. So Alexander the Great as a boy played the lyre before Demosthenes at his father's court ; so the boy Scott for a passing hour was in the presence of Burns ; and so Browning in his boyhood touched Béranger's coat as he passed him in the street, and perhaps remembered the meeting when he wrote :

roof. He put into paint just what he saw before him, and his landscapes are a simple story, simply told. Look for instance at his *Mousehold Heath* in the National Gallery, a bare, open slope rising against a range of sunlit clouds, relieved in the foreground only by a single figure and some weeds, yet the whole is full of quiet majesty, the glory of the setting sun and the solemn hush of eventide. Crome painted it " for air and space," he said, and brilliantly was his purpose achieved. Through all his work there is this same harmonious symphony of gold and brown, of rich warm colouring, that makes his pictures an epitome of English autumn. In his youth he had

studied the Dutch painters, and had learned from them the lesson of dignifying the humblest subjects. "John, my boy," he said to his son as he lay dying, "paint, but paint for fame; and if your subject is only a pigsty, dignify it!" When we remember that Crome's father was a journeyman weaver, that Crome himself had been errand boy to a Norwich doctor, then for seven years apprentice to a house and sign painter, and had known the pinch of poverty, nothing could give a better standard for estimating the man and his work than these last words that ring nobly like true gold. They contain the gospel that he practised of exalting common things, and give the reason why his often-repeated subjects are never commonplace or monotonous. The spirit of nature in all her freshness and vitality lives in all his work, and the painter of *Mousehold Heath*, the little dark man with the brown coat and top-boots (ready, one may imagine, for a tramp through ploughed fields and muddy lanes), might well have been the speaker of Jasper Petulengro's gospel of joyous life: "There's night and day, brother, both sweet things; sun, moon, and stars, brother, all sweet things; there's likewise a wind on the heath. Life is very sweet, brother."

LANDSCAPE COMPOSITION SOFT-GROUND ETCHING (BRITISH MUSEUM)

In Crome's painting there is that accent of strength with simplicity, of richness with restraint, that makes for a good etching, and the moment when his paintings have been before the public eye seems a fitting opportunity for drawing attention to his less-known work with the needle. The fact that the Norwich School was a great school of etching as well as of painting seems never to have received adequate recognition. In his chapter in *Etching and Etchers* on the revival of etching in England, Hamerton begins with the work of the Etching Club of 1850, and after an inadequate reference to Wilkie and Geddes, passes on to Seymour Haden and Whistler, ignoring the men of Norwich as though they had never existed. Mr. Wedmore, in his *Etching in England*, does scant and tardy justice to Crome and Cotman, but even he has never a word of mention for Vincent, Daniell, Stannard, and the rest. Yet it is in this Norwich School that the modern revival of etching in England really began, and in their hands etching became a living, breathing art instead of a cold, mechanical adjunct to engraving, useful merely for producing topographical views or for multiplying designs. Crome, the greatest of the Norwich

LANDSCAPE COMPOSITION WITH FARM SOFT-GROUND ETCHING (BRITISH MUSEUM)

School, the founder of the "Norwich Society," may be claimed as the first of English painter-etchers. Just as his pictures with their luminous treatment of atmosphere and foliage were the forerunners of the Barbizon school (for the truth of this, you need only recall his *Return of the Flock*, exhibited at the Fine Art Society), so his etchings anticipated the work of many etchers —greater etchers than he, no doubt—who have followed him. The likeness of his etchings to the work of later masters, and their difference from the English etchings that preceded them, lies mainly in the fact that they were free, frank and spontaneous.

THE HALL MOOR ROAD, NEAR HINGHAM SECOND STATE (BRITISH MUSEUM)

They were for Crome the idle amusement of an empty day, bits of personal observation, records of rambles through East Anglian lanes or tangled woods, done solely for pleasure or remembrance, a relaxation after his larger work on canvas. Some ill-bitten, careless proofs were given to his friends, Dawson Turner among them, but Crome himself set no great store by them, and though in 1812 he issued a prospectus for their publication, and gathered the names of a number of subscribers, he seems finally to have shrunk from the responsibility of issuing them.

The Print Room at the British Museum has possessed for many years a fine collection of his work, and the recent acquisition of seven hundred etchings of the Norwich School, from the collection of Mr. James Reeve, has made the representation of Crome complete and altogether unique. Mr. Reeve's manuscript catalogue and notes serve also to supply much new information as to the history of the etchings both before and after their publication. It was not till 1834, thirteen years after Crome's death, that a set of thirty-one of his plates was published at Norwich by his widow, his son, J. B. Crome, Mr. B. Steel, and Mr. Freeman, in a large folio volume bearing the title, *Norfolk Picturesque Scenery: consisting of a series of Thirty-one Etchings by the late John Crome.* Four years later at Norwich there were two issues, one consisting of seventeen of the hard-ground plates, the other of the complete set of thirty-one. These were issued by the artist's son, Mr. Muskett, Mr. Freeman, and others, with a memoir by Dawson Turner as a preface, and a portrait in stipple by R. W. Sievier, after D. R. Murphy, dated 1821. The volume was entitled, *Etchings of Views in Norfolk, by the late John Crome, . . . with a Biographical Memoir by Dawson Turner.* The marked difference between these editions and the first is accounted for by the presence in the Reeve collection of a set of the earlier proofs, which have been retouched by Crome's son, and bear the

following note: "The etchings which form this set, with the exception of two, show the alterations made by John Bernay Crome with the brush and pencil and the names of the subjects written in ink for Henry Ninham's guidance for the re-biting, etc., of the plates previous to their being re-published at a later period with the Memoir by Dawson Turner. The original sky of the *Mousehold Heath* plate was removed by Ninham, and afterwards sent by Dawson Turner to W. C. Edwards, Engraver, Bungay, who added the ruled sky and made other objectionable alterations as seen in the later impressions. *The Front of the New Mills*, and the upright with boat and water, were also much worked upon by him." This note treats the matter with extreme mildness, for in the history of art there is scarcely anything more unpardonable than the way in which these plates, botched and bungled by successive hands, were issued as the work of Crome. The series in this state was re-published about 1850 by Mr. Charles Muskett, while the plates remained in the possession of Ninham till 1860, when they were purchased by Mr. John Hutton, of Norwich. Hutton added a soft-ground etching which had not before been published, and issued a hundred sets in a portfolio with the title, *Thirty-two Original Etchings of Norfolk, by Old Crome*.

Of the thirty-two etchings, seven are in soft ground, a method that gave the effect of a soft pencil drawing, and was much in vogue at Crome's day, particularly among the many artists who were driven to eke out their income by means of drawing lessons. Cotman, Girtin, Francia, Bonington—to mention a few—published soft-ground etchings early in last century. It should, however, be noted that many of Crome's soft-ground etchings are relieved and improved by a judicious admixture of hard line in sky and foreground. His hard-line etchings, taken as a whole, have less freedom, but the great merit of all his work lies in the breadth of conception and composition. In each of the etchings you have one of his pictures in miniature: each is a potential painting in oil. Here, as in the paintings, you will notice the artist's keen observation of nature, his intimate knowledge of every curve of a tree trunk, every twist of a leaf—"trees that might well tempt the little birds." The greatest of the set, alike in breadth of composition and handling, is the *Mousehold Heath*—not the same view as in the *Mousehold Heath* at South Kensington, or in the marvellous picture of the National Gallery, painted "for air and space," that lay unframed in the painter's studio, and was sold after his death to Joseph Stannard for the sum of £1. There is air and space in this etching, too, with its broad masses of sun and shadow on the

LANDSCAPE COMPOSITION SOFT-GROUND ETCHING (BRITISH MUSEUM)

AT SCOULTON SECOND STATE (BRITISH MUSEUM)

heath, and its sense of breezy freshness in rolling clouds and slanting rain. A keen observer has pointed out that the sails of the windmills and the slant of the rain are inconsistent with the motion of the clouds, but this passing oversight may well be neglected. At least, it is nothing compared to the brutal outrage (for only police court language is adequate) by which in the second state the entire upper half of the plate was planed away and a new sky substituted with those ruled mechanical lines. In truth, it is better to put aside and forget altogether the editions of 1838 and later, for from beginning to end their presumptuous alterations make them an injustice to Crome. Even the first edition of 1834 will scarcely bear comparison with the earlier proofs, and for the real Crome one must see those early states of the British Museum. There is, for instance, a brilliant first state of the *Mousehold Heath* before any sky, of which only two or three impressions were taken. Another first state of the *Road Scene, Trowse Hall*, shows the complete plate, from which three and a half inches were ruthlessly cut off on the right after Crome's decease. In the first state of the *At Colney*, the white space that mars the plate of 1834 is occupied by a donkey. The three long, narrow plates—*At Scoulton, At Woodrising*, and the other showing a lane with a thatched cottage in the centre—will all be found in their original state on one plate before being cut apart for publication. Two or three examples of Crome's early work, which were never republished, are interesting, though immature and valueless. One of them, a soft-ground etching of *Kimberly Church*, bears the note, "Crome's first attempt," and the other views of *St. Andrew's Church, Framlingham, Gillingham Church*, and *St. Mary's, Hellesdon*, show little progress. A soft-ground etching of some cows and sheep, and another of a dog, also the obvious work of a prentice hand, bring the grand total of the separate known etchings to thirty-nine. Those who wish to see the sets in their published book-form will find them in the National Art Library at South Kensington; but to study the real work of Crome at its best and in its completeness one must turn over those loose prints at the British Museum, where the courteous officials of the Print Room are ever ready to help a reader in searching the wealthy stores of their collection.

If I have done anything to establish Crome's position as etcher no less than painter, as a painter-etcher "of England, and England against the world," my task is done; and for a moral to suit these days of steam, and speed, and impressionism, one may point to the secret of Crome's success: "Paint, but paint for fame; and if your subject is only a pigsty, dignify it!"

LANDSCAPE COMPOSITION

LACE MAKING IN SPAIN AND PORTUGAL PART II.

BY M. JOURDAIN

THE Spaniards are said, in 1634, to have derived a great part of their laces from the Île de France, while the French on their part preferred those of Flanders.* "That the lace import was considered excessive is evident by the tariff of 1667; the import duty of twenty-five reals per pound on lace was augmented to two hundred and fifty reals." †

Later, in the eighteenth century, Spain acted again on Lord Verulam's policy that foreign superfluities should be prohibited—for, by so doing, you either banish them or gain the manufacture—in the sumptuary law of 1723, which "has taken away all pretence for importing all sorts of point and lace of white and black silk which are not the manufactures of our kingdom." This sumptuary law was, as is generally the case, evaded, and there are constant notices towards the middle of the eighteenth century of seizures of vessels ‡ bound from St. Malo to Cadiz, freighted with the contraband gold and silver lace; and the author of the *Apendice a la Educacion Popular* writes that "all the fine qualities (of lace) come from foreign lands, and the greater varieties of coarser ones."

The lace known for certain to be of Spanish production is a coarse pillow guipure, both of white thread and also of gold and silver. This is a loose fabric made of three "cordonnets," the centre one being the coarsest, tied together with finer threads running in and out across them, with "brides" to connect them and keep the pattern in shape. Swinburne,* writing of a visit to Spain, mentions a curious kind of black bobbin-lace: "The women in the little hamlets were busy with their bobbins making black lace, some of which, the coarser kind, is spun out of the leaf of the aloe (called by the Spaniards *Pita*). It is curious but of little use, for it grows mucilaginous with washing." Mataro,† in Catalonia, according to Townsend, "made much lace" in the eighteenth century; and at Barcelona,‡ in the house of industry, "the women and children are employed in making lace. The product of this labour is contemptible, being at the rate only of one penny each per day, should we allow, which cannot be allowed in Spain, three hundred working days."

"There are no large manufactories, and the trade is in the hands of women and children, who make it on their own account and as they please," writes the Comte Alp. de Laborde.§ Gold and silver lace was also made at Barcelona, and at Talavera ‖ (where was also a manufacture of gold and silver cloth), de la Reyna, Valencia, and Seville. When the prosperity of Spain was waning through the seventeenth and eighteenth centuries, attempts were made to develop manufactures, and manufactures of tapestry and gold thread were especially encouraged in Madrid. Madrid is mentioned by Larruga, in 1788, as having lately set up a manufacture of gold and silver lace, and in 1760 a manufacture of silk and thread lace was also established there. "This industry also existed at Granatula Manzanares, and other villages in La Mancha. At Zamora, lace and blonde were made in private houses." Cabanillas ¶ writes that at Novelda a third part of the inhabitants

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* Marquis de la Gombardiére, 1634, Nouveau Réglement Général des Finances, etc.

† Mrs. Palliser.

‡ The "Eagle," French vessel taken by Captain Carr in 1745, bore cases to the value of £150,000 (*Gentleman's Magazine*, 1745).

* *Travels through Spain in the years* 1775 *and* 1776, by Henry Swinburne, Esq.

† Townsend's *Journey through Spain in the years* 1786 *and* 1787.

‡ *Ibid.*

§ *Itinéraire de L'Espagne.*

‖ In a flourishing condition in 1801. *Statistical Travels through Portugal*, H. F. Link, 1801.

¶ Madrid, 1797.

SPANISH BLONDE WHITE SILK DARNING UPON MACHINE NET (MUCH REDUCED)

made lace, and that "more than 2,000 among women and children worked at this industry, and the natives themselves hawked their wares about the country." *

At the present day there are only two kinds of lace made in Spain, the *encaje de Almagro*—which is made by children of six and seven years old—and the *encaje de blonda*, blonde, both black and white (whose patterns are almost entirely imitations from the French), for the national feminine toilette the mantilla, which is made in Catalonia, in many of the villages along the sea coast, especially in the city of Barcelona, where there is a silk spinning manufactory, whose products are especially used for the native blondes.

The lace is made on long pillows stuffed with straw, quite hard, and covered with yellow or bright blue linen. The lace is worked on a cardboard pattern, and with *fuseaux* like the French torchon lace.

* Senor Juan F. Riano, *The Industrial Arts in Spain—Lace*, 1879.

PART OF A PARCHMENT PATTERN WITH NEEDLE-POINT LACE IN PROGRESS
THE SCROLLS AND FLOWERS ARE ALMOST FINISHED PORTUGUESE OR VENETIAN *Circa* 1650

Lace in Portugal has approximately the same history as in Spain. Portuguese dresses and equipages in the early part of the eighteenth century were as extravagant as those of the Spanish grandees, and Lord Tyrawly, writing from Lisbon to the Duke of Montague, describes his meeting with the Patriarch, on his way to court in his litter "which was of crimson velvet, laid all over with gold lace; followed by his body coach of the same. He had ten led horses richly caparisoned, and attended by six and thirty footmen in crimson velvet clothes, finely laced with gold, every servant having a laced cravat and ruffles, with red silk stockings."* The sumptuary laws of 1749, however, put an end to all such luxury among the laity; and even those who hawked such wares as laces in the streets were ordered to quit the town of Lisbon.†

The wife of the Prince of Asturias (Barbara, sister of Joseph of Portugal) before she quitted Lisbon in 1729, made a solemn offer in the church of the *Madre di Dios* in the suburbs, to the Virgin, of the rich dress, laces, and valuable jewels which she had worn at the ceremony of her espousals. Wraxall, "induced to visit the church for the purpose of viewing this magnificent sacrifice or renunciation of female ornament" writes of the image "as habited from head to foot in the finest lace." He also describes his visit in 1772 to the talented minister the Marquis de Pombal's manufactures of silk, of lace, of ivory and many others "carried on under his auspices, and which he had founded after the disaster of the earthquake of 1755.*

As in Spain, lace was largely used in trimming coffins. At Burgos, writes Jane Leek, "There seems to be an unusual number of undertakers' shops in the town. The coffins are generally white, pink, or blue, and trimmed with white or gold lace. This is the only branch of trade in which much competition is apparent."†

Very few specimens of Portuguese lace have been established or brought to England. A most interesting antique specimen of lace, said to be Portuguese, in the possession of Mr. Arthur Blackborne, portrays the story of Judith and Holofernes. This piece is about a yard and three-quarters long, and is in thirteen small panels with a figure in each. It is curious to note the difference between the dress of

PIECE OF PARCHMENT A PIECE OF NEEDLE-POINT LACE SEVENTEENTH CENTURY

* *MSS. of the Duke of Buccleuch and Queensbury*, vol. i., Hist. MSS. Comm.

† "Ornaments such as gold and silver lace are not allowed to be worn on the garments of the Portuguese" (*Fairholt*).

* Wraxall's *Memoirs*, vol. i., p. 48.

† *Iberian Sketches*, by Jane Leek, 1884.

STRIP OF PARCHMENT WITH NEEDLE-POINT LACE IN PROGRESS SEVENTEENTH CENTURY

Judith and her mother Abra, and even the joints in the armour of the men may be plainly distinguished. Along the top of the panel is an inscription in Portuguese, which in English reads: "Abra, Judith, and Holofernes, and how Judith killed him by night while he was sleeping, and placed the head in the tower." One figure illustrated wears wide trunk-hose and rosettes on his shoes. The date is *circa* 1590; but although the Portuguese inscription upon the upper border might suggest a Portuguese origin, the work is believed to be Italian, made for a Portuguese. It is supposed to be part of a decoration of a bed.

"The Portuguese for the last two hundred years have made no figure in the arts of design, though the beautiful Portuguese repoussé work of the fifteenth and sixteenth centuries and the old Portuguese point lace certify to latent faculties of a high order,"* writes Oswald Crawford.

The modern laces of Portugal and Madeira closely resemble those of Spain; the wider for flounces are of silk; much narrow lace is made after the manner of Mechlin. Both Spain and Portugal enjoy a certain reputation for their imitation Chantilly lace.

A considerable quantity of coarse white lace, very effective in pattern, was formerly made in Lisbon and the environs; this was chiefly exported viâ Cadiz to South America.* Both black and white is made in Peniche, north of Lisbon, one of the few present centres in the country for pillow-lace where children of four years of age are sent to the lace school, where, seated at their *almofadas* (pillows) proportioned to their height, they soon learn to manage the bobbins with great address and dexterity.

The places in Portugal where the lace industry is chiefly exercised are, besides Peniche, Vianna do Cartello, Setubal, a village in Algarve called Faro, and Lisbon, where a lace depôt has lately been instituted under the direction of Dona Maria Bordallo Pinheiro, who is responsible for the excellent and original designs of the school, which she forms "to harmonize with the general idea of the architecture throughout the country."

* *Travels in Portugal*, John Latouche (O. Crawford).

* Mrs. Palliser.

MODERN PORTUGUESE LACE (PENICHE)

ROMEO & JULIET.

Good pilgrim, you do wrong your hand to much
For palm to palm is holy palmers kiss. *Vide Shakespear.*

London Pub.d June 18. 1783. by Ja.s Birchall N.o 473 Strand.

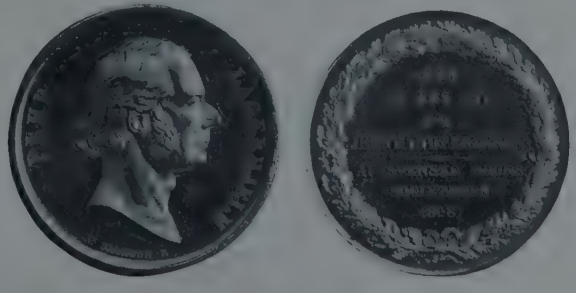
Coins and Medals

MEDALS CONNECTED WITH THE IRON INDUSTRY

BY BENNETT H. BROUGH

THE science of numismatics is one which opens a vast field of investigation of surpassing interest. To the collector the most fascinating branch of the science is the study of medals struck to preserve the portrait of some eminent person or the memory of some notable event. Such medals are interesting not only from an antiquarian point of view and as illustrating contemporary art, but in exceptional cases they form valuable records in the annals of technology. Thus in the mining industry numerous medals have been preserved recording the discovery of mineral deposits, the inauguration of mining adventures, the striking of rich bodies of ore, and the achievements of eminent engineers. In the metallurgical industries such records are rarer. There are, however, several medals of special interest as good specimens of portraiture.

One of the earliest medals connected with the iron industry was struck in 1725 to celebrate the centenary of the consolidation of the ironworks of the Styrian Ore Mountain in Austria. In 1625 there were in existence some twenty-three distinct works, each with their own blast furnaces and forges, which were amalgamated under the title of the "Innerberger Hauptgewerkschaft." The medal struck to commemorate the 100th anniversary of this amalgamation has a diameter of 2½ inches. On the obverse it bears the dexter bust profile of the Emperor Charles VI., the production of the court engraver, Richter, with hair long and flowing, in armour, with the Order of the Golden Fleece and loose drapery, the legend being CAROLUS VI. D.G. ROM. IMP. SEMP. AUG. The reverse shows the Styrian Ore Mountain with several adit-levels. In a cave at the base two smiths are working at an anvil. In front of the mountain are two anchors, to the right war trophies and arms, and to the left an upright figure holding a triple shield. The legend is DVM pLVra seqVentVr saeCVLa — sVCCessVs nVnqVam DeerVnt (while many centuries follow the success will never cease). Between this legend, the chronogram of which gives in each line the year 1725, there is at the base the legend SECULUM I / SOCIET: FERRARIÆ (the first century of the Iron Company).



MEDAL AWARDED TO LAGERHJELM, 1856

In Sweden, the classic home of metallurgy, numerous medals have been issued by the oldest Association of Ironmasters or *Jernkontoret*, as it is called, an admirably conducted institute founded in 1748. The gold medal awarded by this Institute to those who have been conspicuously successful in promoting the Swedish iron industry is a coveted distinction, and since 1822 the Iron Institute has also possessed the unusual privilege of awarding a silver medal for technical industry and skill to be worn on the left breast. A similar medal in gold may be awarded for extraordinary services. This highest honour has been conferred on three occasions, namely, on Scheele in 1832, on Morell in 1844, and on Gustav Ekman in 1868. The medal awarded in 1856 to Pehr Lagerhjelm, in recognition of his services in advancing the methods of mechanically testing iron and steel, is a fine example of portraiture in high relief. It is signed by A. Salmson. The

MEDAL STRUCK IN HONOUR OF G. EKMAN, 1877

medal struck by the Swedish Ironmasters' Association in 1877 in memory of Gustav Ekman, the inventor of the gas re-heating furnace, which rendered possible the remarkable development in Sweden of the manufacture of wrought iron, is of special interest in that it presents on the reverse an accurate representation of the furnace. The legend is SVENSKA JERNETS HISTORIA BEVARAR HANS MINNE (the Swedish history of iron will preserve his memory). The obverse shows a fine dexter bust profile signed by Lea Ahlborn with the legend GUSTAV EKMAN FÖDD 1804, DÖD 1876. A larger medal, 2¼ in. in diameter, was struck in 1847 to commemorate the centenary of the Swedish Iron Institute. On the obverse is a dexter bust profile of the King signed by P. H. Lundgren, with the legend OSCAR SVER. NORR. GOTH. O. VEND. KONUNG (Oscar King of Sweden, Norway, the Goths and the Wends). On the reverse is a figure of Vulcan working at an anvil against which are resting a spade, plough-share, shield and sword. The legend is ÄN SKÄNKA BERGEN JERN TILL ODLING OCH FÖRSVAR, and at the base is the legend TILL MINNE AF JERN KONTORETS / HUNDRA ÅRS HÖGTID / AF SV. BRUKS SOCIET. 1847. (In commemoration of the hundred years' union of the Iron Institute with the Swedish Ironmasters' Association.)

THE BESSEMER GOLD MEDAL

In Great Britain the most interesting medal connected with the iron industry is the Bessemer Gold Medal awarded at each of the Annual Meetings of the Iron and Steel Institute for conspicuous achievements in connection with the manufacture of iron and steel. A sum of money for the purpose was presented by Sir Henry Bessemer in 1873, and in 1874 the medal was awarded to Sir Lowthian Bell, Bart. Since then thirty-two of these medals have been awarded, the recipients including in this country Sir William Siemens, R. F. Mushet, John Percy, Sir Joseph Whitworth, Bart., W. Menelaus, G. J. Snelus, S. G. Thomas, E. Windsor Richards, E. P. Martin, E. Williams, J. Riley, D. Adamson, J. D. Ellis, W. D. Allen, Lord Armstrong, A. Cooper, J. Gjers, Sir F. A. Abel, Bart., R. Price-Williams, J. E. Stead, and Sir James Kitson, Bart., M.P.; in the United States P. Cooper, A. L. Holley, A. S. Hewitt, J. Fritz, H. M. Howe; in Germany H. Wedding and F. A. Krupp; in France H. Schneider and H. de Wendel; in Austria P. von Tunner; and in Sweden R. Åkerman. In 1899 the medal was graciously accepted by the Queen from the hands of the then president, Sir William Roberts-Austen, in commemoration of the progress made in the iron and steel industries during Her Majesty's reign. The medal is 2 in. in diameter, and the bust of Bessemer, the work of G. Morgan, is a fine example of portraiture.

Another medal awarded annually by the Iron and Steel Institute, bears the portrait of Mr. Andrew Carnegie, engraved by Mr. G. W. de Saulles of the Royal Mint. The sum of £13,000 was presented to the Iron and Steel Institute by Mr. Carnegie for the foundation of research scholarships, and the Andrew Carnegie Gold Medal is awarded for the most meritorious research conducted under the scheme. The medal was awarded in 1902 for the first time, the recipient being Dr. J. A. Mathews, of New York. In 1903 it was awarded to Alfred Campion, of Cooper's Hill Engineering College, and a special silver medal of similar design was awarded to Octave Boudouard, of Paris.

Another medal of special interest, in that it is the first struck in steel, was presented to the Iron and Steel Institute on January 23rd, 1901, by Mr. E. J. Ljungberg, general manager of the Stora Kopparbergs Company, of Sweden. It was struck at the Swedish Royal Mint in soft basic steel from the Domnarfvet Steel Works. The medal is 2¼ in. in diameter, ⅛ in. thick. On the obverse there is a profile bust of Mr. Ljungberg with the legend ERIK. JOH. LJUNGBERG. ST. KOPPARBERGS. BERGSLAGS. DISPONENT. FRÅN. AR. 1875 1 November,

LJUNGBERG MEDAL (STRUCK IN STEEL)

1900; and on the reverse two sprays of fir tied together with a ribbon, with the alchemical symbol for copper and the legend BERGSLAGS. TJENSTEMÄNNENS TACKSAMHET. On November 1st, 1900, Mr. Ljungberg celebrated the twenty-fifth anniversary of his appointment as general manager of the Stora Kopparbergs Mining Company, the oldest joint-stock enterprise in the world, which since the year 1288 has worked the richest iron and copper mines in Sweden. On that occasion the Company presented him with a highly artistic souvenir in the form of two maps enclosed in one frame, 6½ ft. high and 4 ft. broad, made in silver and gold from the Falun mines, inlaid with ivory, enamel, and precious stones. The trophy weighs 330 lbs. At the same time the officials of the Company presented a medal struck in gold from the Falun mines. The dies for this medal were engraved by Professor A. Lindberg. Subsequently it occurred to Mr. Ljungberg that it would be an interesting experiment to ascertain whether from these dies a medal could be struck in basic steel. The experiment proved successful, and the resulting medal was presented to the Iron and Steel Institute.

Instances of iron being used for coins are very few in number, and the extant specimens are of extreme rarity. The British Museum has, according to Mr. Warwick Wroth, of the Department of Coins and Medals, none in its possession. According to ancient historians, iron money was in use at Sparta and at Byzantium, but it has been suggested that the currency was in the shape of bars rather than of coins. At present no example of a Byzantine or Spartan coin made of iron is known. Nor have any been found of Clazomenæ, where Aristotle says that iron money was current. On the other hand, there exists an iron coin of Argos, of which an electrotype is in the British Museum. Others of Tegea and Heræa have been mentioned. There are also in existence two iron coins, one supposed to be of the Bactrian King Hermæus. Cæsar mentions that the currency of the ancient Britons consisted of iron rings adjusted to a certain weight. In recent times in Japan small coins have been cast in iron, representing the thousandth part of a silver dollar. Their principal use is for devotional offerings or for alms to beggars.

The most recent addition to the list of medals connected with the iron industry is the John Fritz Gold Medal inaugurated in New York on October 31st, 1902. This medal, which is struck in honour of the veteran American Ironmaster, John Fritz, is to be awarded from time to time by a joint committee of the American engineering societies. No award has yet been made. The medals are to be of gold 1,000 fine, the diameter being 2½ in. The obverse shows a profile bust of Mr. Fritz signed by V. D. Brenner, while upon the reverse is an allegorical figure personifying the messenger, bearing in her right hand a shield upon which the name of the recipient will be engraved. In her left hand are a laurel wreath and a palm branch, and in the background is the torch of knowledge, with a scroll for an inscription recording the work for which the award is made.

ANDREW CARNEGIE GOLD MEDAL

STAFFORDSHIRE FIGURES

BY S. HARPER

In this short account of that very interesting class of English pottery, viz., Staffordshire Figures, which may be divided into two periods—the early or correct, and the Victorian—I intend to speak principally of specimens belonging to the early period.

Very little has been written concerning these figures, and their collection appears to have attracted the attention of Museum authorities rather than that of the private collector. However, at the present time the earlier specimens are much sought after, and if they are not exactly works of art, their quaintness of form and colour makes them very attractive.

Such pieces were made by Enoch Wood, Neal, Lakin, Poole, Walton, Whieldon, and others, who produced such groups and figures as The Vicar and Moses, Holy Family, The Tithe Pig and Elijah; The Widow, Neptune, Amphitrite, Faith, Hope, Charity, The Hunter, and many others.

From these examples it will be seen that scriptural and classical subjects were greatly favoured; but pastoral and domestic groups and subjects were also represented, nor were busts and statuettes of celebrities neglected.

These figures were made of earthenware, glazed and painted, and not infrequently we find them very roughly modelled. In many cases they were copied from the finer models of Dresden, Chelsea, and Derby. They are rarely marked, and therefore cannot be assigned to any particular maker or factory.

Josiah Wedgwood at one time made busts of notable persons, but these are now seldom met with.

No. I.—STAFFORDSHIRE JUG

No. II.—SAINT PAUL

Of those copied from the Dresden, the "Tailor and his Wife" is well known, and the following story connected with it will not be out of place :—

Count Brühl, the profligate minister of Augustus II., was asked by his tailor for permission to view the works at Dresden, a thing seldom allowed, as great secrecy in the making of the clays was preserved. Eventually permission was granted, and on the tailor arriving at the factory he was presented with two of its latest productions. One was a grotesque figure of himself, mounted upon a he-goat, with his shears and other implements of his trade surrounding him ; the other was a figure of his wife, seated upon a she-goat, carrying an infant in swaddling clothes. This so annoyed the poor tailor that he turned back, having no desire to see more.

The first illustration (No. i.) is a jug generally considered an exceptionally fine specimen. On one side is a boy offering a bird's nest to a girl, and on the other a man stands with a dog pawing his waist. In the man's hand there is a bottle, on which is inscribed "a bumper."

The jug is modelled in form of a tree base, and the ground is green. The boy's knee breeches are yellow, stockings white, and coat chocolate. The colouring of the man is the same. The girl, however, is treated to more delicacy of tint, and the diapered painting on her gown almost equals Chelsea.

These jugs were often made in sets of three, and copies are known as the "Voyez Jug." I have seen several of these, but in their modelling and detail great differences and variations are noticeable.

Voyez, the modeller, was a very clever Frenchman, and at one time worked for Wedgwood, but having quarrelled, left him, and joining Palmer and Neal, turned out some very fine pieces.

The next illustration is "St. Paul" (No. ii.).

No. III.—NEPTUNE

This figure has a tree background, and stands on an oval base, which, like the tree, is green in colour. The

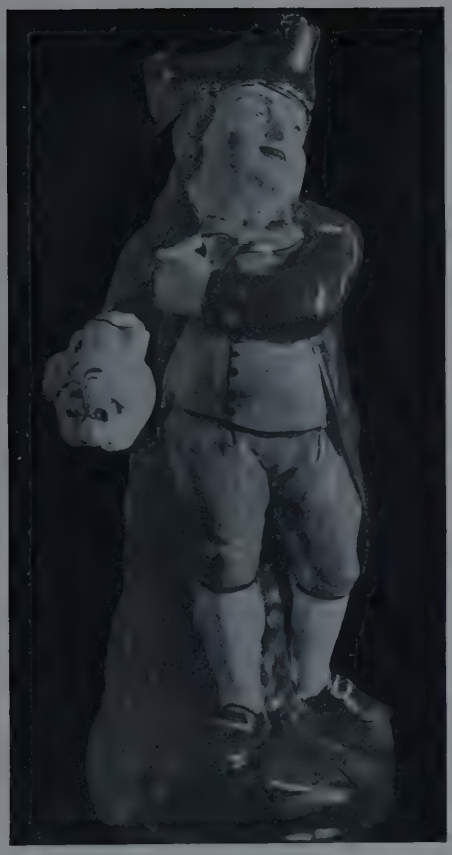
No. IV.—ST. GEORGE AND THE DRAGON

No. V.—THE HOLY FAMILY

tree is in full May flower, and the gown is a curiously mottled fawn; the drapery is royal blue, and the feet are sandalled.

This figure is in a perfect state of preservation,

No. VI.—FAITH, HOPE, AND CHARITY



No. VII.—THE YOUNG TOBY

which speaks well for the care that must have been bestowed upon it, seeing that a hundred years ago these pieces were merely common chimneypiece ornaments. It is of recent years that these figures have become valuable in the eyes of collectors. I can remember when they were to be picked up in most cottages, but at the present time one might go into a dozen country houses without seeing a solitary figure. If one were discovered it might be difficult to buy, as country people have some idea of the value attached to them at the present day.

"Neptune" (No. iii.) is our next, and stands on a square plinth with "Neptune" impressed in the front. This figure is almost nude, and finely modelled. A sea serpent forms the ground on which the figure stands. The prevailing colour is sea-green, and of the same colour is the slight drapery that extends from his shoulder to left foot. The right leg is exposed, and the trident which he originally held is now missing.

The next piece is "St. George and the Dragon" (No. iv.). Here we have a cream-coloured specimen. The trappings of the horse are blue, and the dragon is green. This I consider the gem of my collection, and strange to say, I remember it being exposed in a dealer's window for two years before I bought it, a fact which goes to prove that good things are not always recognized as such. I never imagined how choice it was until I had brought it home and minutely examined it. One feature connected with this piece is that its weight is very light compared with its bulk.

"The Holy Family" (No. v.) is, as its name implies, a group, and is sometimes called "The Flight into Egypt." The colouring of this group is very quaint.

"Faith, Hope, and Charity" (No. vi.) are a set of three, very delicate in tint, well modelled, but not rare.

"The Young and Old Toby" (Nos. vii. and vii*a*.) are nice examples, and vary very much in modelling. "Old Toby" principally yellow, and "Young Toby" the usual yellow and chocolate of that period. These examples are becoming very scarce.

"The Hunter, Huntress, and Sportsman" (No. viii.) make a good set on green bases. The Hunter and Huntress are perfectly preserved, but the backgrounds are missing. The Sportsman is a perfect example with green tree background. These are hollow and are marked Walton.

No. VII*a*.—THE OLD TOBY

It would appear that about the year 1800 the maker's work degenerated to the cottage specimens, which at the present day are fairly plentiful. I confess they do not appeal to me, although perhaps for exhibition purposes they might be useful and interesting, if shown with those of the correct period, as illustrating the low level to which the art or manufacture had deteriorated.

It may be useful to mention that many of the figures are being reproduced at the present time. The modelling of these counterfeits is coarse, and the unscrupulous persons who sell them smear them with dirty varnish in order to give them an aged appearance. Here is a little experience of mine. Some time ago I sent the money for a pair of figures that were advertised in a certain paper. On their arrival I found them to be copies of the worst type, so they were handed over to a small dealer to dispose of as he thought proper.

Some months after an old lady invited me to inspect two figures which she wished to sell, and which had been in her family for one hundred years. When I saw them I immediately recognized them as the two figures that had been through my hands.

This is not an isolated case, and I therefore advise anyone thinking of collecting figures to visit Kensington Museum or any of the good public exhibitions, and there to get acquainted with the characteristics of each class of figure. This will help one to distinguish the finer class from the inferior and both from the spurious.

To see things properly classified and grouped will do one more good than reading all the articles and books ever published upon such subjects.

No. VIII.—THE HUNTER, HUNTRESS, AND SPORTSMAN

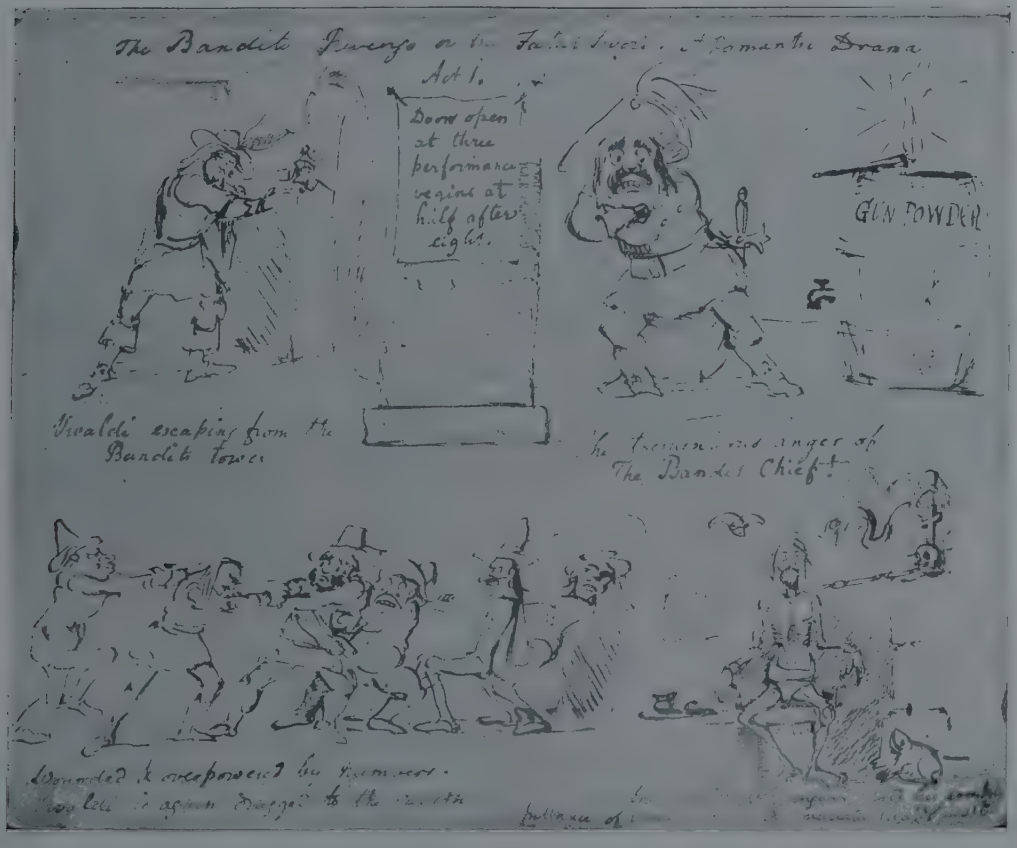
PHIL MAY
1903

THACKERAY AS ARTIST
I. CONCERNING THACKERAY'S DRAWINGS

BY LEWIS MELVILLE

Illustrated by five drawings of a Romantic Drama by Thackeray.

WHEN, in July, 1833, Thackeray was acting as Paris correspondent of *The National Standard and Journal of Literature, Science, Music, Theatricals, and the Fine Arts*, a little paper first edited and subsequently purchased by him, he wrote to his mother: "I have been thinking very seriously of turning artist. I can draw better than I can do anything else, and certainly I should like it better than any other occupation, as why shouldn't I?" The last sentence seems to hint at some objections to such a profession, and, indeed, in the earlier years of



"THE BANDIT'S REVENGE, OR, THE FATAL SWORD" ACT I
BY THACKERAY

the last century Bohemian life, such as that of a painter, was looked at askance by parents and guardians. Perhaps no objections were raised in this case, perhaps they were raised and over-ruled by an enthusiastic young man. Be this as it may, early in the following year, when *The National Standard, etc.*, came to an untimely end, its editor remained in

many other stories.* His skill was appreciated even in these early days, and many years later Thackeray, in a *Roundabout Paper*, referred to these youthful efforts, "O Scottish Chiefs, didn't we weep over you! O Mysteries of Udolpho, didn't I and Briggs (Minor) draw pictures out of you! Efforts feeble indeed, but still giving pleasure to ourselves and our friends. 'I

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BY THACKERAY

Paris to devote himself in all seriousness to the study of Art.

Even as a child Thackeray was fond of drawing, and at a very early age he used his pencil and his paint-box. He ornamented the leaves of the class-books he used at the Charterhouse with caricatures of his masters and his schoolfellows, and embellished with illustrations his copies of *Don Quixote*, *The Castle of Otranto* (in which there is an intensely amusing sketch of Manfred holding the door against Matilda), *Robinson Crusoe*, *Joseph Andrews*, and

say, old boy, draw us Vivaldi tortured in the Inquisition,' or 'Draw us Don Quixote and the Windmills,' amateurs would say to boys who had a love of drawing." Many of the drawings done at school have been preserved, and a number were reproduced in the interesting volume entitled *Thackerayana*.

* Most of these volumes have found their way to the auction room, where they fetched very high prices. Ainsworth's *Latin Dictionary*, which Thackeray bought second-hand for a shilling, sold at his death for nearly five pounds, and recently changed hands at twenty-four pounds!

At Cambridge Thackeray amused himself in a similar manner, and, *inter alia*, sketched some droll pictures descriptive of life at the University—*The Mathematics Lecturer*, *The Classman*, *The Plodder*, *The Grinder*, etc., and, by far the best, *First Term*, showing a student hard at work, and *Second Term*, showing the same student lying in the well of a sofa, *case*—1, *A Little Dinner;* and *Pen's Staircase*—2, *A Few Little Bills*, which were quite in the style of his early vein.

Soon after leaving Cambridge Thackeray went abroad, and he has recorded how it was his delight in those days to make caricatures for children, and how, when he re-visited Weimar more than twenty

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the back of which is turned to the spectator, who can see only the cigar and the boots of the idler. These must not be confused with two other drawings, bearing the same titles and similar in subject, but not nearly so amusing, reprinted in the slim tome of *Etchings done while at Cambridge*, published by Sotheran in 1878. Of this latter collection those most worthy of mention are the plates *Departure for Cambridge* and *Arrival from Cambridge*. These were companion pictures, a favourite form indulged in by the artist, who, in *Pendennis*, gave *Pen's Staircase*—1, *A Little Dinner;* and *Pen's Staircase*—2, *A Few Little Bills*, which were quite in the style of his early vein.

Soon after leaving Cambridge Thackeray went abroad, and he has recorded how it was his delight in those days to make caricatures for children, and how, when he re-visited Weimar more than twenty years later, he was touched to find they were remembered, and that several had been kept. Of the few that have been reprinted the best are a set of *Legal Definitions* (by One who may be called to the Bar).

In the autumn of 1831 Thackeray was entered as a student at the Middle Temple, where he read with the special pleader and conveyancer, Taprell, and rented chambers at No. 1, Hare Court. He never took kindly to the study of law, as readers of *Pendennis* will assume, and when he came of age, in July, 1832,

he gave up all pretence of reading for the Bar. Then began his connection with *The National Standard*. In this paper his first sketches appeared. They were fourteen in number, and included an illustration to *The Devil's Wager* (reprinted in *The Paris Sketch-Book*), and caricatures of Louis Philippe, Braham, Alfred Bunn, N. M. Rothschild, Sir Peter Laurie, and Crockford. The drawings were rough, and do not show the promise of some of his earlier work, but they were not entirely devoid of merit.

It was about this time that he wrote and illustrated half-a-dozen sets of nursery rhymes, entitled *Simple Melodies*, and the very amusing series of sketches depicting scenes from an imaginary melodrama, entitled *The Bandit's Revenge, or, The Fatal Sword*. These have never been reprinted in England, and are now reproduced to accompany this article. A less elaborate version of *The Bandit's Revenge*, entitled *Vivaldi*, appeared in a recent edition of Thackeray's Works.

At first he drew only for the amusement of his friends. "If I had only kept the drawings from his pen which used to be chucked about as though they were nothing!" more than one person exclaimed to Anthony Trollope, who has told us of an album of drawings and letters which, in the course of twenty years, from 1829 to 1849, were sent by Thackeray to his life-long friend, Edward Fitz-Gerald, the translator of Omar. As time passed, however, he was persuaded that his work might have some pecuniary value, and eventually he sought to discover a market for his caricatures. He did find a Mr. Gibbs, who offered to dispose of them for him, but whether he was able to do so or not is unrecorded in the history of the house of Thackeray.

When he settled down at Paris, he spent most of his days in the studios, at first studying with Brine, a well-known artist, and afterwards with Gros, a favourite pupil of the great David. What his masters thought is not known, but he reported himself satisfied with his progress, and thought, if he worked hard, in a year he might produce something at which it would be worth while to look; but, he wrote naïvely to his mother, it would require at least that time to gain any readiness with his brush! He devoted many hours to the picture-galleries, where now and then he copied a picture—a Watteau or a Lucas van Leyden ("a better man, I think, than Albert Dürer, and mayhap as great a composer as Raphael himself"). Edinburgh Reviewer Abraham Hayward, writing of *Vanity Fair* in January, 1848, well remembered "ten or twelve years ago finding him day after day engaged in copying pictures in the Louvre, in order to qualify himself for his intended profession."

In 1836 Thackeray published *Flore et Zéphyr. Ballet Mythologique dédié à Flore par Théophile Wagstaffe*, being a series of eight drawings with a pictorial wrapper. It is a delightfully amusing production, original in conception, unconventional in design, and clearly showing how thoroughly developed, even at that date, was Thackeray's sense of humour. Until recently *Flore et Zéphyr* was unattainable, for those few copies which are still in existence and have not been purchased by the great public libraries, are priceless; but, fortunately, Mrs. Ritchie has reprinted it at the conclusion of one of her delightful introductions to the Biographical edition of her father's works.

Soon after Thackeray came to London on business connected with the starting of *The Constitutional* (*and Public Ledger*), a paper in which his step-father and himself were deeply interested as part-proprietors. During this visit, Seymour, the designer of *Pickwick*, committed suicide. It came to Thackeray's ears that the designs of the artist who took his place did not satisfy Dickens, and he made the now historic offer to illustrate the book. The offer was refused, and Thackeray always insisted on referring to it as "Mr. Pickwick's lucky escape." "Had it not been for the direct act of my friend who has just sat down, I should most likely never have been included in the toast which you have been pleased to drink; and I should have tried to be, not a writer, but a painter or designer of pictures," he said years later when, at a Royal Academy dinner, he responded to the toast of Literature with which his name and Dickens's were associated. "That was the object of my early ambition; and I can remember when Mr. Dickens was a very young man, and had commenced delighting the world with some charming humorous works, of which I cannot mention the name, but which were coloured light green, and came out once a month, that this young man wanted an artist to illustrate his writings; and I recollect walking up to his chambers in Furnival's Inn with two or three drawings in my hand, which, strange to say, he did not find suitable. But for the unfortunate blight which came over my artistical existence, it would have been my pride and pleasure to have endeavoured one day to find a place on these walls for one of my performances. This disappointment caused me to direct my attention to a different walk of art, and now I can only hope to be 'translated' on these walls, as I have been, thanks to my talented friend, Mr. Egg."

The Constitutional was a failure, and it went under in the summer of 1838, carrying with it Thackeray's

patrimony, or all that remained after losses at cards, and the failure of an Indian bank in which a portion of it had been invested. The young man had just married, and it was important that money should be forthcoming. Literary work was offered in abundance and perforce accepted. Thereupon he abandoned the hope of becoming a serious painter, though to the end of his days he never ceased to practise the lighter vein of art. Indeed, from the time when he was a slim young man, covering with sketches every scrap of paper lying about, drawing was his principal amusement. All his life he preferred the pencil to the pen, and when he found the strain of literary composition irksome, he would turn with pleasure and a sense of relief to the drawing-board. "The sketches as they are given here are scarcely to be counted work," Mrs. Ritchie wrote in the preface to the volume of drawings published posthumously under the title of *The Orphan of Pimlico*. "The hours which he spent upon his drawing-blocks and sketch-books brought no fatigue or weariness. They were of endless interest and amusement to him, and rested him when he was tired. It was only when he came to etch upon steel or to draw for the engraver upon wood that he complained of effort and want of ease; and we used often to wish that his drawings could be given as they were first made, without the various transmigrations of wood and steel, and engraver's toil and printer's ink." But he was undoubtedly wise to give up painting. Even Henry Reeve, who was inclined to judge sympathetically, declared that he would willingly set him to copy a picture of Raphael, as far, at least, as the drawing went, but that the young artist, on his own confession, did not seem likely to get into a system of massive colouring.

An interesting problem not yet solved is what were Thackeray's earliest writings in *Fraser's Magazine*. A question equally interesting, and one which no one has yet attempted to answer, is what were his earliest drawings in that periodical. There is a note penned by an anonymous scribbler in the copy of *Fraser* for April, 1838, belonging to the London Library, ascribing a portrait of Sidney Smith to Thackeray. Of course the writer's authority for this statement is unknown, but it opens up a new field for speculation. The principal drawings in this magazine known to be by Thackeray are the five plates accompanying *The Yellowplush Correspondence*, and the four plates accompanying *Catherine*.

In other fields Thackeray was as busy with his pencil as with his pen. He supplied twelve full-page illustrations to Douglas Jerrold's *Men of Character* (1838); and contributed two drawings to *The Anti-Corn Law Circular*, entitled, *Illustrations of the Rent-Laws:* No. 1, *Poles offering Corn;* No. 2, *The Choice of a Loaf*. The former have never been reprinted, but the latter are to be found in a volume of Thackeray's *Stray Papers*, edited by the writer of this article. In 1840 he made arrangements with Cunningham, the publisher of *The Second Funeral of Napoleon*, to issue a series of "Sketches by Spec," but only No. I. appeared: *Britannia protecting the Drama*. This drawing, signed with the famous spectacles, is not included in any edition of Thackeray's Works, though it is certainly worthy to take its place in the collection. Britannia is seated, holding a trident, surrounded by lionesses, a panther and a lamb, and at her feet is a bust of Shakespeare, lying on its side, as a personification of the drama. Underneath the sketch is the following quaint letter-press:—

EXPLANATION OF THE HALLEGORY.

This ladies and gentlemen is a Hallegory, and represents Britanny patronising hof the Drama—Look at the Drama laying at her feet & over it remark the Lioness is lifting hof her leg.

That's Britanny—she's holding hof a pitch fork (as well she may in sich company) and the hanimals round about her why, they are the principal hactors. For some parts (especially for BLOODY TRAGEDY) they beat the Common Garden ones hollow, and that's why Britanny goes to Dury Lane.

Look at the Lamb (hemblem of hinnocence!) has lying between the legs of the Panther, and thinking of the kind souls who got him of the situation. Britanny's caressing the lioness, for she's conspicuous for humanity, & theres no sich proof of kindness as being fond of the brute beasteses.

The figure of Britanny is taken from the rewerse of that famous coin, the British Halfpenny, some people think it would apply to coins more waluable and is the very thing for the REWERSE of A SOVERING.

The next important item in the artistic record of Thackeray's life is *The Paris Sketch-Book* (1840) with numerous sketches. This was followed by *Comic Tales and Sketches* (1841), a collection of stories that had appeared in various periodicals. In these volumes *The Yellowplush Correspondence* is furnished with five original plates in place of those which had accompanied it during its serial publication; some passages in the *Life of Major Gahagan* with four; and *The Professor* and *The Bedford Row Conspiracy* with one each. None of these have ever been reprinted, which seems strange, as they are among the best drawings ever executed by Thackeray, and the illustrations to *Major Gahagan* are delightful. The original volume is, of course, practically inaccessible; and it is, therefore, good news to learn that all these illustrations will be included in Messrs. Macmillan's edition of Thackeray's Works now in progress. There was also a pictorial title-page to *Comic Tales and Sketches*, wherein are portrayed the figures

of Titmarsh, Yellowplush, and Gahagan, who, the author tells us, little thinking how the word spoken in jest was by and by to come true, "are supposed to be marching hand in hand, and are just on the very brink of immortality."

The verses which appeared in *The Nation* (1843), entitled *Daddy, I'm Hungry*, were accompanied by an

It is only necessary to give a list of the better-known works illustrated by the author: *Vanity Fair*, *Pendennis*, *The Virginians*, and *Philip* (with the assistance of the late Frederick Walker), *Mr. Perkins's Ball*, *Our Street*, *Dr. Birch and his Young Friends*, and *The Kickleburys on the Rhine*—some copies of each of these Christmas Books contained coloured plates;

"THE BANDIT'S REVENGE, OR, THE FATAL SWORD" ACT IV
BY THACKERAY

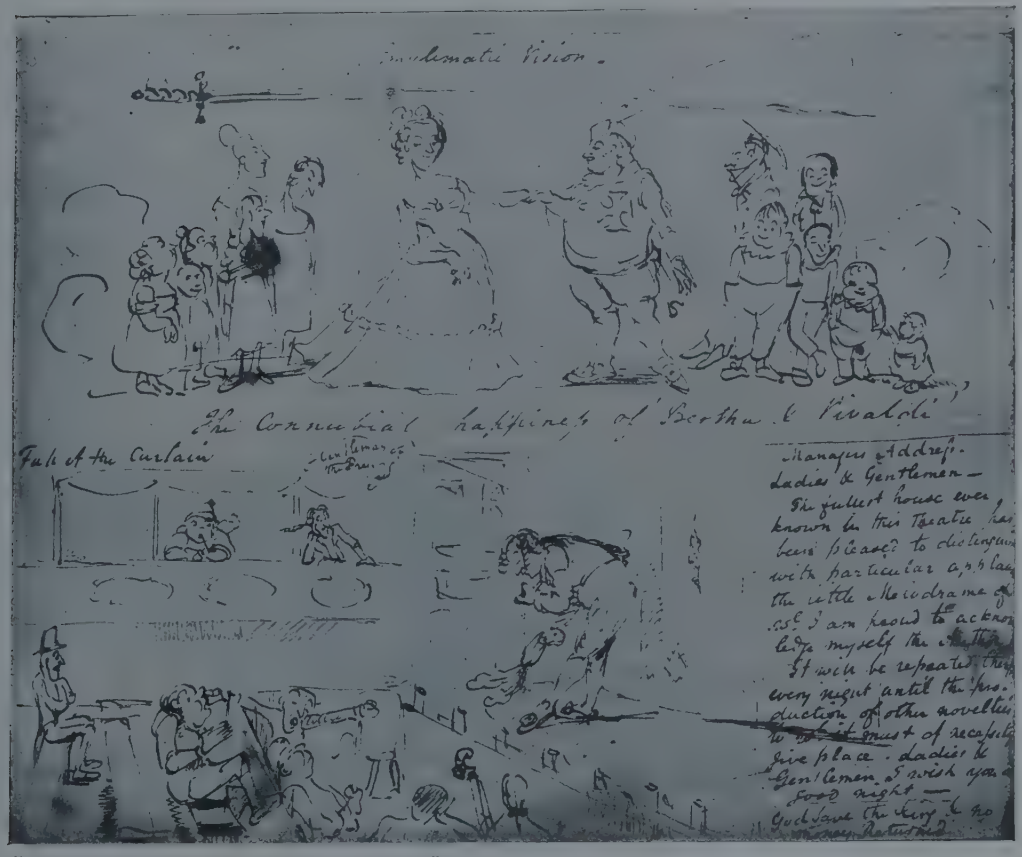
illustration. Thackeray also sent to the same paper a second drawing—a stage coach, a royal mail, with a Highland driver and guard in plaids, but *with no passengers*, at which the country people are jeering. This sketch, the late Sir Charles Gavan Duffy, the editor of *The Nation*, informed the present writer, was not printed, because the controversy with which it was concerned was brought to a premature close by a decree of the government. It was not accompanied by any verses, he added, because it told its story so well.

The Ring and the Rose, *The English Humourists*, *Lovel the Widower*, *The Four Georges*, and the *Roundabout Papers*.

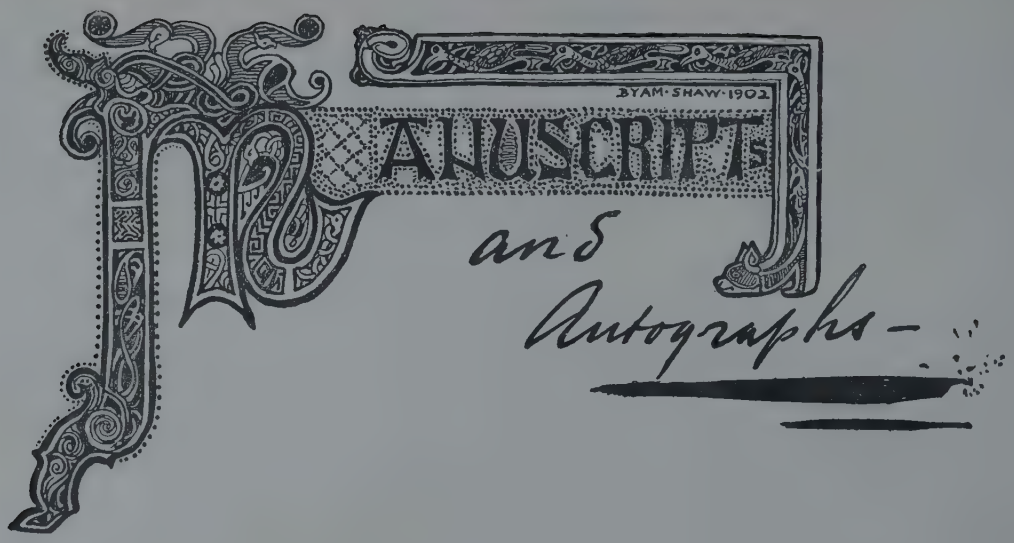
The number of drawings contributed by Thackeray to *Punch* was immense. Besides those familiar to readers of his collected works, there are a hundred or more which have never yet been re-printed. The curious will find them reproduced in the volumes of Messrs. Macmillan's editions of Thackeray's Works. Thackeray illustrated all the best of his burlesques, ballads, and tales which appeared in this periodical:

Miss Tickletoby's Lectures on English History, *The History of the Next French Revolution*, *Wanderings of the Fat Contributor*, *Jeames's Diary*, *The Snobs of England*, *Love Songs*, *Prize Novelists*, *Travels and Sketches in London*, *Bow Street Ballads*, *Mr. Brown's Letters to a Young Man about Town*, and the *Discourses by Dr. Solomon Pacifico*. This list, however, covers but a portion of the contributions, which begins with an initial letter to *The Legend of Janbrahim-Herandee* (June 18th, 1842), ends with the illustration to *A Second Letter to an Eminent Personage* (Sept. 25th, 1854), and includes social cuts, thumb-nail sketches, initial letters, drawings accompanying his own writings, and even illustrations to the letterpress of other writers.

(*To be continued.*)



"THE BANDIT'S REVENGE, OR, THE FATAL SWORD" ACT V
BY THACKERAY



THE MANUSCRIPTS AT HATFIELD HOUSE
BY T. BOLT

THE most precious possessions of Hatfield House are its manuscripts, which one of the greatest authorities has declared to be "perhaps the largest and certainly the most valuable of any private collection in the Kingdom." Among its thirty thousand documents are drafts of State treaties, royal love letters, reports on great campaigns by commanders who conducted them, and the confidential letters of State ministers. Such a magnificent collection is placed altogether above the wildest ambitions of the sane autograph collector, but to read a list of the names of royalties and famous personages whose signatures appear therein is enough to drive one to despair.

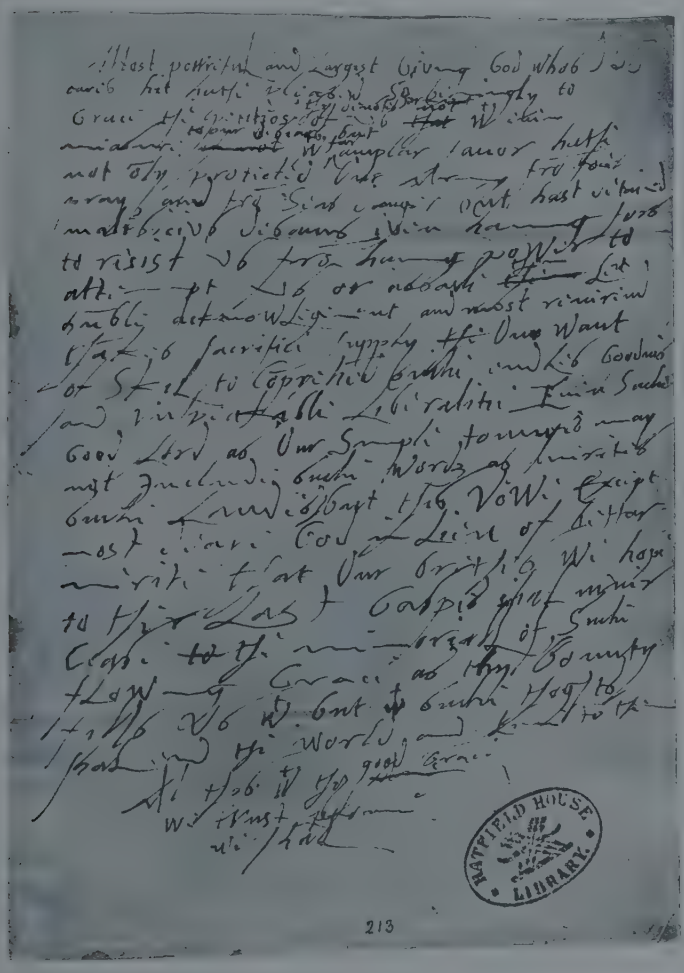
The Historical Manuscripts Commissioners are quoted in the first volume of the *Calendar of the Cecil Manuscripts* as having said: "The value of these papers, to which every person of any note at the time contributed, may be judged by the fact that scarcely a day passes in any year, from the accession of Edward VI. to the close of the century, which does not produce one or more letters connected with passing events, and generally from those whose rank and position enabled them to furnish the most correct and authentic intelligence. In these papers the history of the times writes itself off from day to day and almost from hour to hour with the minuteness of a daily journal, but with a precision to which no ordinary mortal could make pretence." And in the same volume it is written that the Cecil Manuscripts, "although forming a private collection, may indeed be justly regarded as a national treasure. Their value is not to be described by the mere statement that they contribute to the elucidation of one of the most remarkable epochs on English history; no complete narrative of the period to which they relate could be constructed without their aid."

It is a little difficult to understand how Hatfield House retained these, which are nearly all State papers of the period. After the death of the first Earl of Salisbury, in 1612, a warrant was issued directing his papers to be delivered up, and a large number of them were transferred to the State Paper Office. But for some unexplained reason a great mass of papers of the greatest importance were retained by the deceased Lord Treasurer's secretaries. Some of them have found their way, after a number of vicissitudes, into the Lansdowne Collection of Manuscripts in the British Museum, of which, under the title of "Burghley Papers," they form a most important division, and the rest are preserved at Hatfield House. Thus the Cecil papers have been divided into three portions, one of which is at the State Office, another in the British Museum, and the third at Hatfield House; but the information contained in them is so inextricably interwoven that the draft of a letter is frequently found in one collection, the letter itself in another, and the reply in the third. Indeed, in several instances part of a document has been found in one collection and part in another.

The first volume of the *Calendar of the Manuscripts* was published by the Commissioners in 1883. During the last twenty years eight more volumes have appeared; the ninth volume, which was issued

a few weeks ago, dealing with documents to the end of 1599. It were vain to attempt to give here a list of a tithe of the important papers mentioned therein; it is only possible to refer to a few of them.

Several of the earliest documents are connected with Cardinal Wolsey. Here is a letter from Charles V. to Clement VII. begging the Pope to furnish all the information he can about the Cardinal of York (Wolsey). Also a copy of an oath taken by Francis I. of France for the observation of a treaty, dated April, 1527, "between the ambassadors of Henry VIII. and of Francis, and of three other treaties, dated August 18, 1527, severally concluded between the said Francis in Person and Cardinal Wolsey acting on behalf of the said Henry." Appended to this is an account of payments and disbursements to the said Francis which amount to £112,437 11s. Here is a document of sixty-four pages signed by Wolsey, containing instructions to his secretaries, Gardiner and Fox, for their mission to Rome respecting the King's divorce. And close by it, written but two years later—a tragic testimony to the unstability of human power—is a humble letter from the once great Cardinal addressed to "My owne goode Mastyr secretary," thanking him and "My Lorde of Norfolke's grace" for their "charytable goodness shewyd unto me in this my calamyte and hevynes," and begging a "continuance of their favours." This letter is endorsed, apparently by Gardiner. "These be lres written wt. the Cardinalles own hand after his fall."



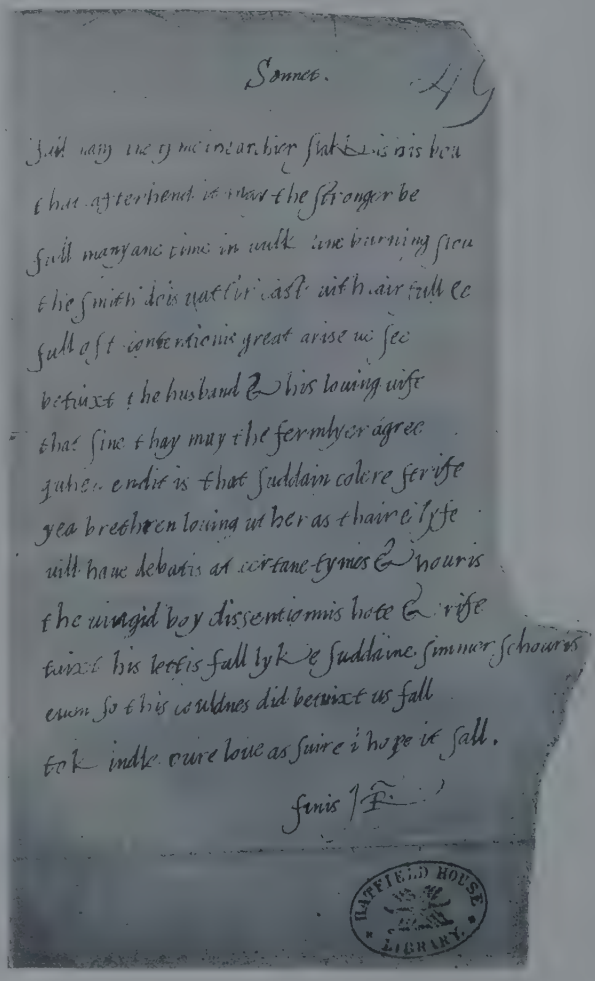
PRAYER OF THANKSGIVING WRITTEN BY QUEEN ELIZABETH AFTER THE DEFEAT OF THE ARMADA

It would seem that there was a War Office in those days. In the course of a long correspondence between various officers of state and the Earl of Hertford, the latter tells how in 1542-4 he devastated the South of Scotland, and burnt Edinburgh and many other towns and villages. And both he and the Lord Admiral (Lord Lisle) more than once complain of the serious deficiencies in the quality and quantity of the provisions supplied to them for their expedition to Scotland. As a contrast to these letters on State affairs there is one in Latin from Prince Edward, son of Henry VIII., probably written when he was a child of eight, addressed "To the Kinges majestie my father." Here is a letter signed "Henry," sent to the French ambassadors in England, showing the tender interest which the French King took in the affairs of our State. Having heard of the arrest of the Lord Admiral and other great lords, and the occasion thereof, the writer is of opinion that these things happen very opportunely for the advancement of his affairs in Scotland, and would be very glad to find

the means, if possible, of embroiling England in civil war.

A much prized document is the original confession, signed by King Edward VI., touching the conspiracy against his uncle, the protector. History often leaves much of the past in shadow, and gives us many blurred and dim views of life in bygone ages: these documents are like lightning flashes illuminating the gloom of time, giving us sharp, vivid impressions of characters and events. They provide many realistic sketches of situations and people in other reigns; but of Elizabeth, the woman, and her court and times, they give a cinematograph-like record.

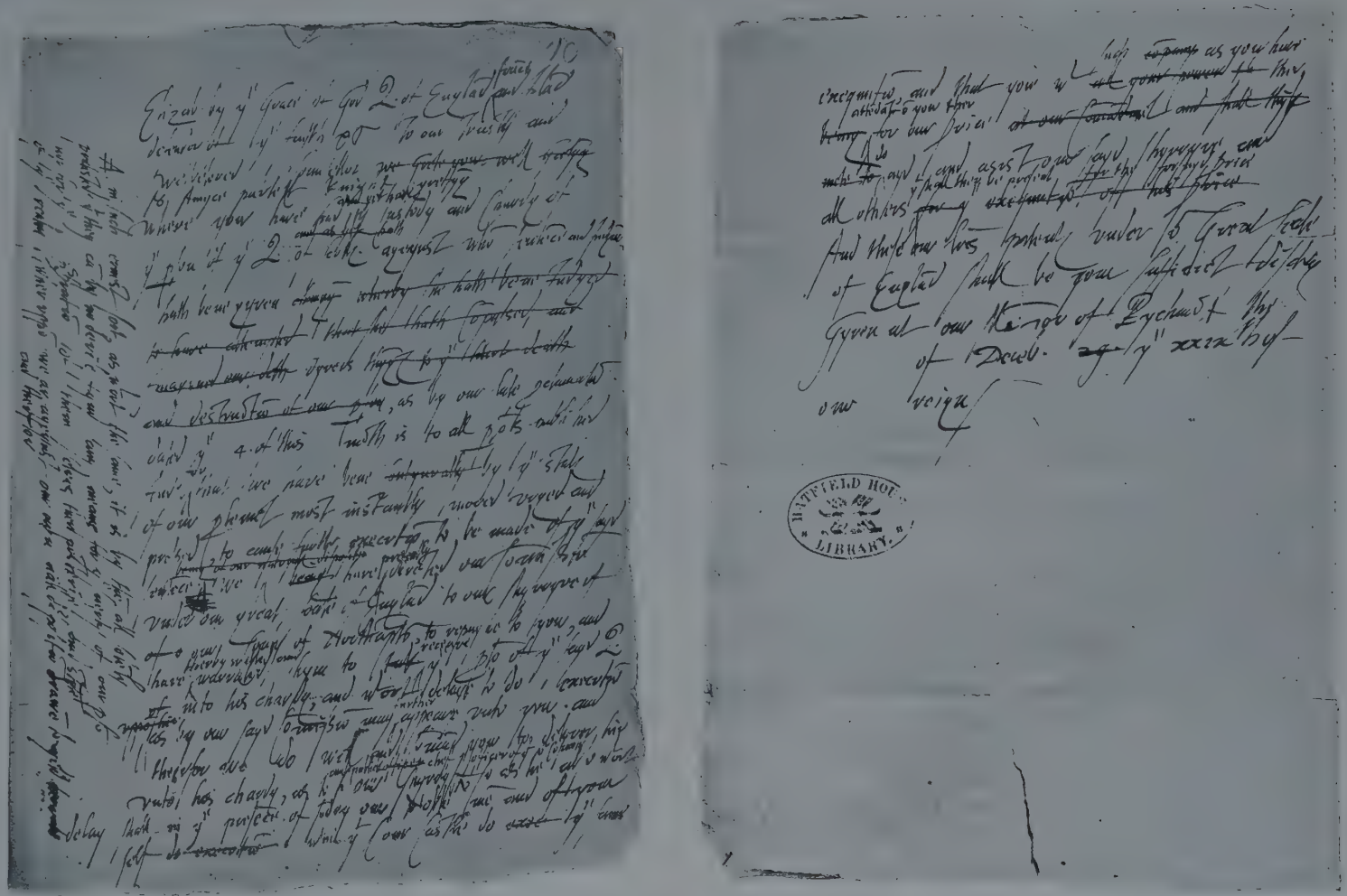
We get a surprising glimpse of her early life in the confession of the then princess (which is partly written in her own hand) and in the confessions of Mrs. Ashley, her waiting woman; Thomas Parry, her cofferer, and various other attendants, touching that same conspiracy against the protector. Herein it is told how Seymour, who was at that time the husband of Catherine Parr, treated the young princess very familiarly. It is strange to read that this young woman, who surely had already many of the qualities that distinguished the great queen of history, was tickled and otherwise unceremoniously used by Seymour.



SONNET COMPOSED BY JAMES I.
IN THE HANDWRITING OF THE ROYAL AUTHOR

But the Queen's correspondence with the Duke of Anjou is even more surprising. The letters that passed between them are most loverlike. Hers contain many affectionate phrases, and she addresses him as "Mon tres cher"; he writes that "she is the most perfect beauty that God has made during the last five hundred years," and the correspondence betrays what to our present-day notions seems a startling freedom of expression. When these letters were written Elizabeth was thirty-seven and the Duke only twenty. She gave hope to many suitors, but to none so many and convincing proofs of affection as she did to the brother of Charles IX. When he came to England she kissed him, gave him a ring, and presented him to her court. Her ministers regarded the alliance as practically a settled affair, and, strangest of all, while her own people were complaining of her parsimony she loosened her purse-strings for her lover, and sent him large sums of money. Yet Elizabeth dallied and dallied, driving all concerned nearly frantic, and finally demanded such terms as she knew must make the marriage impossible. These facts are well known, but this correspondence, which extends over many years, surprises by its illustration of the fervour of the royal coquette. The prayer which, after the defeat of the Armada, the Queen ordered to be offered up in all the churches of her realm, is here—written by her own hand—a more fitting document for a monarch to leave to posterity.

Among the letters to Queen Elizabeth is one accusing Leicester of causing his wife to be murdered in a diabolical fashion. Baptista di Trento, an Italian, writes that the court favourite, spurred by his desire

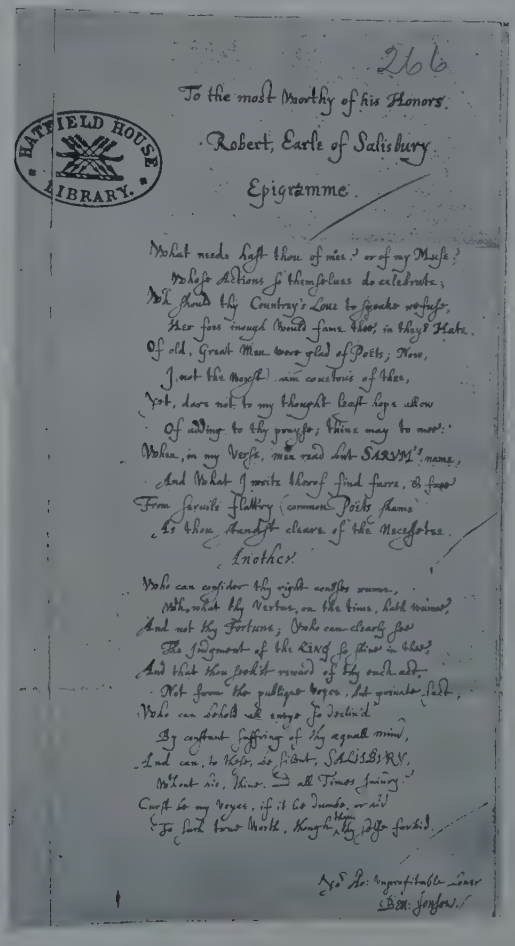


LORD BURGHLEY'S DRAFT OF A LETTER FOR QUEEN ELIZABETH TO SIR AMYAS PAULET, ORDERING THE LATTER TO DELIVER MARY QUEEN OF SCOTS TO THE SHERIFF OF NORTHAMPTON FOR EXECUTION

to wed the Queen, had had five six-inch nails covered with pitch, to prevent the blood flowing, driven into his hapless wife's head. The writer explains that the heads of the nails being hidden by the hair, this method was safer than poison, which would have caused spots to appear on the corpse.

Here are many letters from Mary Queen of Scots, and many more written about her. The most famous of the latter is perhaps that in the hand of John Knox, in the course of which the reformer gives Sir William Cecil his estimate of Mary's character, concluding with "In communication with her I have espied such craft as I have not found in such aige." With this is Lord Burghley's "statement of cause as it ought to be conceived and reported concerning the execution done upon the Queen of Scots," written by the Lord Treasurer's own hand.

Reading the actual life of these stirring times pourtrayed by the hands of those that made them famous, one is held spellbound by this marvellous collection. It is not wholly devoted to state affairs: here is a sonnet written by King James I., here a few famous lines in the hand of Ben Jonson, and—but it were vain to attempt to mention a tithe of the treasures here, and lack of space now compels us regretfully to take leave of the Cecil Manuscripts.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To the most Worthy of his Honors.
Robert, Earle of Salisbury.
Epigramme.
What needs hast thou of mee? or of my Muse?
Whilst Actions of themselues do celebrate;
Whilst thy Country's Loue to speeches refuse,
Their force enough Worth fame thee, in their Hate.
Of old, Great Men were glad of Poets; Now,
I not the Worst am courteous of thee,
Yet, dare not to my thought least hope allow
Of adding to thy praise; thine may to me:
When, in my Verse, men read but SALISB'Y name,
And What I write thereof find sure, it scapes
From servile flattry (common Poets shame)
To thine thought cleare of the Necessitee.
Another.
Who can consider thy right-worthy name,
Without thy Vertue, or the times, fitt mind?
And not thy Fortune; Who can clearly see
The Judgment of the King so shine in thee?
And that thou lookst reward of thy owne act.
Not from the pallace beyes, but gouerns Fate,
Who can behold it enuye so deserv'd
By constant suffring of thy equall mind,
And can, to Both, so fitt, SALISB'RY,
Without sin, Shame, and all Times smiling
Cleare to my Verses, if it be dumbe, or wild
To find true Worth, Knight, Lett the Poet forbid.
Yor Lo: Vngrotifiable Seruer
Ben: Jonson.

LINES ADDRESSED TO THE FIRST EARL OF SALISBURY IN THE HANDWRITING OF BEN JONSON

THOMAS CHIPPENDALE
BY R. S. CLOUSTON
PART VII.

It has been stated by one of our more recent experts that Chippendale did not form the style associated with his name. If this only means that, in almost every instance, a design can be traced to its source, it would be a remark equally applicable to nearly every other designer, and to most artists of any kind. If, on the other hand, it means, as I presume it does, that the excellence of the evolution in English furniture from the early part of the eighteenth century to the time of the *Director* was chiefly owing to the work of other men; and that Chippendale has, somehow, from his own time up to ours, stepped into first place, it is a very serious allegation indeed, and can scarcely be passed over with a simple expression of opinion to the contrary.

Nor is it easy, or perhaps even possible, to disprove it absolutely. There were undoubtedly several other men working on much the same lines, whose very names are now forgotten, and, had they even been preserved, as was done later by Sheraton, they would now be merely names. It is too much to expect of a family to preserve their tradesmen's bills for a hundred and fifty years or more on the chance that some day they might be interesting from an historical point of view. Yet unless such documents are brought to light, and in much greater numbers than seems at all likely, our knowledge of the furniture makers of the first half of the eighteenth century will probably remain where it is.

Of such receipts I have only been able to learn of

THE BURY SETTEE

two—that for the Soane Museum chair, already illustrated, and for the settee made for the Bury family, both of which bore Thomas Chippendale's name. Their preservation cannot have, in the first instance, resulted from the name acquired by Chippendale from the publication of the *Director*, as the one must have been made about twenty, the other about thirty years before its production.

There are scores of fine pieces of furniture all over the country which have been carefully treasured from generation to generation, and always attributed to Chippendale, and many with justice; but this of itself is not an argument to build too much upon, as the other names, not having any weight, might easily have been forgotten, and that of the best known man appended; as has happened times out of number with pictures and other works of art. Yet it is at least worthy of notice that a very great proportion of these belong to the earlier periods, and not to that of the *Director*. This is as we would expect to find it if Chippendale had been a man of note in the twenties and thirties, and the fact that he made them carefully preserved. Not so, however, had his fame been made by his book, which was put hopelessly out of fashion by the brothers Adam almost immediately after the publication of the best-known edition. In that case it seems, to say the least, most unlikely that such things as turned scrolls or claw and ball feet, etc., could ever have been attributed to him. What is, for instance, looked upon as perhaps the most typical "Chippendale" chair has a pierced splat, with square legs and straining rails; yet there is not one iota of absolute *proof* that he ever made one, though the likelihood is that he did so, and made them by the thousand. It is not only the ordinary amateur, but the expert who instinctively thinks of the earlier periods when talking of Chippendale, though there is only tradition to guide us. How comes it that mere tradition is strong enough to more than counterbalance absolute evidence? It does not seem to me that the question is sufficiently answered by saying that "Chippendale" has come to be a generic name for eighteenth century furniture before the time of Robert Adam (and even afterwards), for that only suggests a still more pertinent question.

We moderns are a little too apt to think that we have discovered Thomas Chippendale and saved his name from oblivion. But there is a difference between rescuing his furniture from lumber-rooms, or paying enormous prices for it—both praiseworthy acts in their way—and saving a reputation. *That* was never in any danger. Except Hogarth, there is no other English artist of the early eighteenth century whose name has been so widely known or so constantly remembered. Even in his early period, as would be proved by the Soane chair and the Bury settee alone, his work was valued not only because it was good work, but because it was the work of Thomas Chippendale. If, as is, of course, possible, there were other men of the same time whose work was as good, their very existence had been forgotten a very short time after. In 1791 Sheraton, comparing the *Director* with Ince and Mayhew's book, says it "was a real original, as well as more extensive and masterly in its designs." Sheraton was of an enquiring and semi-scientific turn of mind. The history of his trade interested him as well as its theory and practice, and if any one of that time knew whether or not it was Chippendale who brought the older style to perfection, it was assuredly he. Though in all probability the two designers never met, yet Sheraton must have known men who were conversant with the trade long before the time of the *Director*, and heard all there was to hear about the old workers. It has seldom been the fashion in this world, and it certainly never was Sheraton's, to praise a man in the same business, whose son was a living rival, for virtues he did not possess. Until, therefore, something can be brought forward more positive than a vague assertion, it would seem to be unfair to attempt to deprive Chippendale of what has always been considered his due.

Though Sheraton praises Chippendale more than once, he naturally considered his designs "antiquated." They were still more so when Smith showed his appreciation of them in 1826, while a few years later Weale, as has already been mentioned, evidently considered (and found) Chippendale's name a thing to conjure with. There never, in fact, has been a time when it was *not* known. He is one of the rare instances of an artist whose work was unsought for, but whose reputation did not suffer thereby. Few people knew much about his work, but if we had a critical appreciation of everything we know the reputation of, the necessity for encyclopædias would cease.

In comparing the *Director* with the other furniture books of the period it is almost impossible not to be struck with the fact that it is the only one of its time which has any claim to be called an epitome of the reigning fashion. If we go deeper still into the study of Chippendale's contemporaries, we find each of them differing widely from the others. Lock is not like Johnson, nor Manwaring like Ince. Indeed, there is quite as much, if not more, difference between men who worked in partnership as there is between any of them and Chippendale. Ince and

Lock, for instance, seem to me in much of their work to be distinctly more in sympathy with Chippendale than, respectively, with Mayhew and Copland.

In most of these men we find some particular form or turn of design which does not seem to have been touched by the others. Thomas Chippendale has no such trade mark. Whatever he did, the others did too. He is, in fact, the central point where the whole school met.

There are two ways of looking at this. Either everyone else took from Chippendale, or Chippendale took from everyone else. It is almost impossible now to answer this question with absolute certainty; we can only consider likelihoods. I wish I could say that I honestly believed Chippendale to have been the sole originator of the style, but I wish it in exactly the same way that I would rather have had the plot of *As You Like It* Shakespeare's own. The methods of the two men were almost precisely similar—as similar, that is, as is possible in two different arts. Shakespeare took a meandering tiresome story which he made into one of the greatest plays ever written, and Chippendale in his own way did very much the same.

ONE OF THE TWO CHIPPENDALE CHAIRS SOLD AT CHRISTIE'S IN 1902 FOR 1,000 GUINEAS

I would not be understood to put the *Director*, or, for the matter of that, any book on the same plane as a masterpiece by the great master; I only speak of *method*. If we study the publications of Chippendale's contemporaries we find here and there a stroke of real genius, especially in the best works of Lock, Ince, and Manwaring, but there is a wearisome amount of clay between each diamond. Their ideas were divergent, and they seemed to have no settled convictions. In Lock this is certainly the case, for, though he had already designed in the dainty classic manner of Adam, we find him as late as 1768 still preaching the flamboyant. Admitting that Thomas Chippendale used, as I believe he did, the work of these men, and used it freely, it must, I think, also be admitted that he made it into a *style*. Of no other book or man of the time could the same be said.

Shakespeare found lions and palm trees in France, and he left them there. Chippendale's lions and palm trees are so evident to the naked eye that some people have never been able to see anything else. The very worst of these are the plates already noticed in the third edition, which show Johnson's influence so plainly. It is mainly because they are so evidently inspired by him that it seems to me to be impossible to deny the great influence of other men on his work, even if it is allowed that the engraver is chiefly responsible for the designs, Chippendale exerting only a restraining influence. Yet these very plates, regrettable as they are, show *how* Chippendale used the work of those around him. If no dates had been affixed, Johnson could hardly have been thought to be anything but a bad copy of Chippendale. Artistic theft, even when found out, is no crime where the thing stolen is bettered.

There have been enormous changes in the conditions of work since the eighteenth century. The master craftsman has yielded his place to the limited liability company and the huge factory, where a single week's wages to the workmen would probably more than represent Chippendale's whole stock in trade. Machinery is everywhere and the chisel nowhere. There is no use complaining, for we have brought it on ourselves. We insist on having things cheap, and, as long as we do, we must pay the price for cheapness. Where the cost of manufacture has to be cut down to the lowest fraction, an article of furniture must not only be made by machinery, it must be *designed* for the purpose. Most of our manufacturers would be only too pleased if they could supply a well-made and well-finished chair instead of something that is simply safe to sit on, and, to their credit be it spoken, many of them do so even now. The best of our furniture is, from the structural point of view, by no means as bad as it is called, and, in spite of all that has been written to the contrary, our best workmen are just as capable as ever. Where a too great sub-division of labour exists, and machinery

used wherever possible, it is evident that the effect on the individual workman is bad. Each man is doing only one small part, which not only limits his knowledge, but prevents, or at least makes it exceedingly difficult for any one to take a proper pride in the article when finished. This, however, is not the case in the workshops of our best makers. There is division of labour, but it is of the kind which has probably always existed in the trade. In a chair, for instance, the joinery is entirely done by one hand, and the decoration or carving by another.

It is by no means uncommon for these men to stay for many years with the same employers. In one firm I was told that nine-tenths of their men had been with them for periods ranging from ten to forty years, becoming, naturally, very proficient. On enquiry I found, what, indeed, I had already seen for myself, that the men took an artistic interest in their work, and had a critical appreciation of it. It is exceedingly difficult, however, to get them to attempt original design. This is a pity, for no man should be able to design a piece of furniture so well as the skilled workman who understands not only every part of its construction, but the limits and capabilities of the material. As a matter of fact, all the great furniture designers of the eighteenth century, with the single exception of Robert Adam, were practical cabinet-makers. How comes it, then, that we have no Chippendale, Hepplewhite, or Sheraton among our workmen, nor even a Johnson or a Shearer? Think of the advantage our present art schools would have been to these craftsmen who have done more to make English design famous than anyone else. How is it we cannot, with all the national money spent upon them, get any real result in furniture design?

The question is not only well worth asking; it is worthy of careful consideration. It cannot be that the men have ceased to exist who are capable of doing what so many did with everything against them little more than a century ago. It would rather seem to be that we have left the trained craftsmen no ambition. However clever he may be, he must, in all probability, work all his life for somebody else. Chippendale was evidently a man of substance in his later years, but it is at least questionable if he began life so; while Sheraton, we know from his own words, was absolutely poor. Had they lived now instead of the age they had the good fortune to be born in, it is more than doubtful if there would have been a Chippendale; it is positively certain that there *could* have been no Sheraton. We give certificates by the million, prizes by the thousand, and the chief effect seems to be to flood the country with incompetent painters. Surely something better than this could be done with what was good material only a few generations ago.

I was shown the other day some modern "Chippendale" chairs, which it was thought would interest me. They did. There was a Hepplewhite shield back with the narrow seat proper to the style, but the legs were heavy cabriole with carved claw and ball feet. The whole effect suggested a boy of twelve who had got into his father's top boots. There must be hundreds, possibly thousands, of Kensington students who could not be guilty of such a mistake, and the fact that such atrocities can still be made by a "good firm" shows the futility of training designers for people who do not want them. I do not think that the remedy, if there is one, lies in that direction. In other trades full advantage has been taken by a few firms of the knowledge of Kensington-trained men, but our furniture does not seem to have reaped much benefit.

Our only chance of again coming to the front in this line would appear to be the bringing back, as far as possible, the conditions which proved themselves right by success; the master craftsman designing and partly making his own furniture.

The tendency of the age is to do everything on a huge scale. It is proverbially dangerous to meddle with the hands of the clock; but if the clock is not keeping time, it requires regulating. Whether or not the present system is for good as regards the necessaries of life I leave to the political economist, but there can be little doubt that the effect is not so in art matters. Even our great Exhibitions have, admittedly, a bad effect on painting, and what is known as the "one man's show" has been instituted to counteract their influence. In furniture, the Company with its large factory and magnificent show-rooms, has been tried and found wanting. Go through their rooms carefully, and you find that by far the most artistic things they contain are the careful and accurate copies of designs made by those old-time men whose hands were hard with the use of the chisel.

I should like the young cabinet maker of to-day to have a reasonable ambition; I should like him to feel the pleasure of artistic vanity apart from the praises of his employer, or his companions at the bench; I should like him to know that he is, or may become, not a high class machine, working for others, but a living factor in the world of art.

An artist is not the man to formulate a business scheme, and I give my rough ideas on the subject for what they are worth, merely to show that such a thing is at least within the bounds of possibility. It

would be clearly out of the question to set up a few of the more promising in separate businesses. Even the best intentioned customers could not be expected to drive from one bye-way to another enquiring for addresses which their coachman did not know; but what could not succeed for the scattered few, might, and quite possibly would, for a community.

In these days, when people talk glibly of millions, it is surely not altogether Utopian to dream of a central institution, with separate workshops and showrooms, where the pick of the young workers might have an opportunity for individual artistic identity.

There need be no charity. A certain amount of capital would have to be advanced, on a business basis, for plant, materials, and wages; but once started, it should be self-supporting.

There is, I understand, a dress association under royal patronage, in which the members bind themselves to give the preference to English work and fabrics. There must be enough lovers of artistic furniture in England to aid such a movement with a similar guarantee. And even if it were not a financial success, it could not be a failure by even a tithe of the money which, as far as furniture is concerned, has been flung in the gutter: and granted that it did so fail, and, instead of a great renaissance, it merely gave one young Thomas Chippendale a chance for artistic expression, the whole world would be the richer, and the money would be well spent.

CHIPPENDALE BOOKCASE

THE REAL PEG WOFFINGTON

BY W. J. LAWRENCE

WHILE seemingly holding up the mirror to both with grave impartiality, Art has dealt in unequal fashion with the two great actresses of the eighteenth century. Each sat to all the noted painters of her time, and in the matter of the multiplication of portraits honours are easy; but there all analogy ends, for while anybody can identify a Siddons, few can single out a Woffington. The reason is not far to seek. Pictorial art has its limitations; it can convey to you all the glories of a sunset, but it is powerless to suggest the elusiveness of a will o' the wisp. Baffling in minor degree as were the features of the self-contained queen of tragedy (and one cannot readily forget Gainsborough's trouble with that unending Kemble nose), they belonged to a woman of equable disposition and stern composure. In a word, Mrs. Siddons had little complexity of character, and must have proved a tractable subject. With Peg Woffington it was different. An actress of marvellous range, capable of striking every note in the histrionic gamut, she had a remarkable fluidity of temperament. As a women her instability is shown in the plurality of her lovers. We have no Woffington type as we have a Siddons, because Art is powerless to convey the ever changing hues of the chameleon. Moreover, tradition has largely confused the issue. The ideal Peg Woffington, that creation of romance, wars with the actual, and the result is uncertainty. In examining her portraits one looks for the woman described by Tate Wilkinson as the most beautiful actress of his time, and disparaged by Horace Walpole as "Irish-faced," and one looks mostly in vain. Were it not indeed for the charming works of Pickering and of Pond, one would become oppressed by the horrible suspicion that "lovely Peggy" hardly justified Sir Charles Hanbury Williams's lyrical fervour.

PEG WOFFINGTON BY VANLOO

At any rate, the sense of beauty is rarely conveyed in her twenty odd portraits, and it seems not unlikely that her charm was rather one of vivacity and elusiveness than of symmetry of feature. The truth is—although the fact has never been recognised — Peg was no more a typical Irish beauty than she was a typical Irishwoman. One has only to dwell upon her patronymic to become convinced that she was an Anglo-Celt and not a pure Milesian. She had all the

PEG WOFFINGTON · BY JAMES LATHAM

(*By permission of the Royal Dublin Society*)

gifts and graces and many of the weaknesses of the two races from which she sprang. To a wit, an imagination, a plasticity purely Celtic, she united the practicality and tenaciousness of the Teuton. Never, perhaps, did such a bundle of contradictions charm and puzzle mortal man. Here was a woman of irresistible sexual appeal, feminine to the tips of her exquisitely moulded fingers, who yet delighted in male impersonation, and was never so happy as when the popularly acclaimed president of a gentleman's convivial club. Pure English was the contour of her Dutch-like face, with its pulpy softness and suspicion of double chin; but the flashing black eyes, with their delicately arched brows, and the profusion of blue-black hair were equally eloquent of Celtic forbears. Note how her countenance is the battle-ground of these old warring races, so utterly out of sympathy with each other. The deeply penetrative eyes and gently mocking lips have all their work cut out for them to counteract the lumpishness and animality of their surroundings. And if in connection with such a sitter one takes into consideration all the tricks and mannerisms of the painter, it is not surprising that a wide variability in Woffington portraiture should exist. We need scarcely marvel that Pond contradicts Vanloo, and that the Dutchman flies in the face of Hogarth; but it is somewhat disconcerting to find Hogarth inconsistent with himself. Possibly some of the four Woffingtons attributed to him are spurious.

The multitude of councillors having failed to bring wisdom, how may one arrive at the true Peg Woffington? Of all the artists who sought to go down to posterity on the hem of her garment, none had greater reputation for fidelity of portraiture than J. B. Vanloo, whose work is preserved at South Kensington. It fails to realise for us the traditional Woffington, the Peggy of our dreams, but there are cognant reasons for believing in its accuracy. I waive the fact that its evidence is in large measure corroborated by the Eccardt scraped in mezzotint, by Faber, junr., and by Andrew Miller, for Eccardt was a pupil of Vanloo, and hardly comes into court with clean hands. Equally powerful and more unbiassed testimony is afforded by a little-known painting by James Latham, "the Irish Vandyke," formerly in the Pleasants Collection, but now the property of the Royal Dublin Society, by whose kind permission it is herewith reproduced. It seems in keeping that the first great actress, reared and nurtured on Irish soil, should have her memory embalmed in oils by the first eminent native portrait painter, the first man to gain a reputation in his own country and to live there by his art. Born in Tipperary in 1696, Latham spent his early manhood studying at Antwerp, and settled in Dublin about the year 1725 to practise portrait painting. Exercising unwonted patience, he lived down the unreasoning prejudice of his countrymen for native effort, and in fullness of time evoked a chorus of praise for the truth, clearness, and purity of his style. To his facile brush we owe the counterfeit presentments of many celebrities, notably of Bishop Berkeley and Francesco Geminiani, the violinist.

Concerning his laudable, if impolitic, thirst for unswerving accuracy in portraiture, a well-attested story comes in pat. He once had as sitter a patrician lady with a plebeian cast of countenance, who was not desirous, with Cromwell, that all her facial blemishes should be depicted. But the leopard cannot change his spots, and Latham found it impossible to deviate from his principles. Akin to Hogarth in his sturdy independence, he took ignoble revenge when the lady returned the portrait and roundly abused him for his unflinching realism. Calling for a hammer and nails, he proceeded to attach the offending work to the floor of his entrance hall for everybody to walk over; and there it remained, despite the entreaties and pecuniary offers of the doubly-injured lady, until effaced. Latham died in Trinity Street, Dublin, in January, 1747, leaving his widow and children in comfortable circumstances. Although the date of his *Peg Woffington* can only be conjectured, it seems not unlikely that it was the earliest portrait of her painted. Allowing the widest latitude of time, it cannot have been executed later than the summer of 1743, when Mrs. Woffington re-visited Dublin with Garrick; but my own impression is that it disputes with Brooks's rare mezzotint the distinction of being her first portrait, and was most likely painted in the spring of 1740, shortly after the young actress had captivated all Dublin by her daring assumption of Sir Harry Wildair, and a few months before her Covent Garden *debut*. It is plainly an earlier portrait than the Vanloo, which it so largely recalls, and which cannot have been executed later than the year 1743. Its charm lies in its artless simplicity, its sobriety of colour and of pose. The absence of all theatricality gives the portrait distinction, and the frank unpicturesqueness of the dark blue hat, matching in colour the lace-trimmed mantle, only serves to give added piquancy to the beautiful complexion and the glorious black eyes.

HOÜEL DE ROUEN AND THE CRIES OF PARIS

BY RALPH NEVILL

AT the present time French art of the eighteenth century may be said with justice to have regained the appreciation which, during the last eight years or so, has practically been denied to it. Old French furniture is, as is well known, at a premium, and, indeed, all the beautiful things which once graced the salons of the old noblesse are sought with such zest as to have attained a price which places them almost out of reach of all but the very wealthy. And now it seems that the turn of French paintings is about to arrive, for within the last year very large prices have been paid for the work of certain old time French artists.

The French painters of the eighteenth century, indeed, produced many beautiful things, and invested their work with the grace and the delicacy which is the appanage of the country of Fragonard and Watteau. The latter undoubtedly was, so to speak, the incarnation of the French spirit in art. Nevertheless, it is certain that these very painters, for the most part, studied the ways and attitudes of the comedians of their day, the coquetry of the court ladies, the affected airs of the courtiers, and consequently somewhat neglected nature, with the result that a great deal of their work is extremely artificial in conception. Such, however, was the taste of their time, and undeniably the result produced was in most cases beautiful, if somewhat frivolous. Watteau, Fragonard, Boucher, and others have left us many proofs of the masterpieces which eighteenth century France was able to produce. Besides, however, these giants, there were at that time many other talented Frenchmen whose names, if they were ever known in this country, are now forgotten.

Of such was Jean Pierre Louis Laurent Hoüel, who, born at Rouen in June, 1735, died in Paris in the month of November, 1813.

The eldest of a numerous family, this artist began life by studying to become an architect under Thibault père, who at that time enjoyed the reputation of being the most distinguished architect of Rouen. Architecture, however, appears not to have been to the taste of this particular pupil of this great man, for Hoüel having finally decided upon becoming an engraver, set out for Paris, there to place himself under the famous engraver Le Bas. Before long a piece of great good fortune came in the young engraver's way, for Blondel d'Azincourt, the great art amateur, having asked Le Bas to indicate to him some one with whom to practise engraving, choice fell upon Hoüel, who thus found himself with free access to one of the richest collections of Paris, and, indeed, with practically the control of it in his hands. In addition to this, all anxiety as to earning his daily bread was removed, whilst he was treated with the greatest kindness and admitted to the friendship of his patron. After some time Hoüel, though having no intention of abandoning his present work of engraving, began to form a desire to learn painting, and with this end in view, applied to the painter Casanova (the brother of the celebrated writer of Memoirs), who undertook to give him lessons, and made, as an old writer pompously says, "a pleasure of unveiling the secrets of his art to this young man." During three years Hoüel produced two books of pastoral views, each containing six designs. He also executed some studies after Boucher. About this period the Duc de Choiseul sent for him and entrusted him with the painting of two panels. Hoüel afterwards had reason to be very grateful to this nobleman, who, at a future time, besides procuring him a pension, was the means of his going upon a tour in Italy. The excuse given by the artist's patrons when obtaining this pension was ill health. Whilst on his Italian tour Hoüel, who had always longed to see Italy, executed a number of sketches in water colour, and was so delighted with his stay in Rome that he sought to obtain a prolongation of his sojourn there from the Directeur des bâtiments, who, however, did not accede to his request. He returned to Paris in 1772, and was then made engraver to the Académie Royale de Peinture.

In 1776, however, Hoüel set out upon a second voyage to Italy, visiting Naples, Sicily, Malta and the Lipari Isles. He did not return to France for several years, occupying his time in sketching for the most part monuments and ruins, whilst also the while collecting material for a literary and artistic work which was produced in Paris some time between 1782 and 1788. This book obtained on its appearance an immediate success, and amongst other distinguished people who greeted it with appreciation was the Empress Catherine, who expressed her approval of it, having especially requested that the volume should be sent to her. At the present day it is almost totally forgotten and rarely to be met with. The chief merit which it possessed was the faithful reproductions contained in it of several masterpieces of classic architecture, since destroyed by earthquakes and eruption of volcanoes. The plates numbered two hundred and forty-six.

Continuing to work in a quiet and unobtrusive manner, Hoüel, who appears to have weathered the storms of the Revolution without undergoing the perils and dangers which beset so many of his contemporaries, took it into his head to produce, in the year 1803, a work of a somewhat extraordinary character. This was nothing less than a volume purporting to illustrate and describe the habits of elephants. It was entitled "*Histoire des deux éléphants mâle et femelle du Muséum de Paris au Jardin des plantes jusque dans le silence des nuits. L'existence des éléphants n'a plus rien de mysterieux après ces planches . . . le tout très soigneusement gravé à l'eau forte.*"

Shortly after the publication of his "elephant book" Hoüel offered some plans to the Municipality of Paris, which was contemplating the erection of certain buildings. These were, however, refused, and from this time onwards there is little to be learnt concerning the old artist.

Hoüel was, in his day, very fairly well known and mixed with the foremost men of his time. He was admitted to the réunions of Madame Geoffrin, and was on terms of friendship with Diderot, d'Alembert, Marmontel, Vien, Boucher, and even Rousseau. Dining with

the latter one night the philosopher suddenly fell into a deep reverie, when Hoüel calmly proceeded to make a sketch of him. Rousseau, as is well known, entertained the greatest objection to being sketched, but on this occasion, being, as it would seem, in an unusually good humour, or perhaps on account of a particular liking for the artist, the sage, after examining his own portrait, merely handed it back to the artist with a smile. This incident has been made the subject of a picture.

Of an exceedingly genial nature and of gentle and engaging manners, Hoüel was also notorious as being a man of scrupulous honesty.

Besides another book on elephants, "*Histoire naturelle des deux Eléphants mâle et femelle venus de Hollande en France en l'an VI.*" (published in 1808), Hoüel left behind him some manuscript verse of which there is an example under his most celebrated painting, "*Profil de Jeune Femme.*" The madrigal in question is undoubtedly very pretty. It runs :—

> Son cœur est pur, son âme est belle,
> Elle est douce tendre et fidèle ;
> Voici le trait que la peint bien,
> Elle est parfaite et n'en sait rien.

It is most probable that the picture underneath which these verses were set, "*Dans un glorieux encadrement de fleurs,*" was a portrait of Madame d'Azincourt, the wife of the artist's patron.

Hoüel painted, amongst other things, numberless views of different ruins, several landscapes in Italy, besides views and studies of life in Rouen and Paris. His last picture, "*L'Interieur d'une verrerie,*" was executed in 1808. Before his death, in 1813, the old man appears to have been seized with a desire to dabble in the still unsolved problem of the navigation of the air, for one of the last things we learn about him is his having given to the world "*Un projet pour un ballon dirigeable.*"

The work of Hoüel is to-day rarely to be met with, especially in England, the British Museum containing only one etching by him; but there is reason to believe that a connoisseur of Rouen makes a special point of collecting everything relating to his townsman of other days. Le Carpentier is the only writer who has specially devoted his attention to the Norman artist, and the information he gives about him is somewhat meagre.

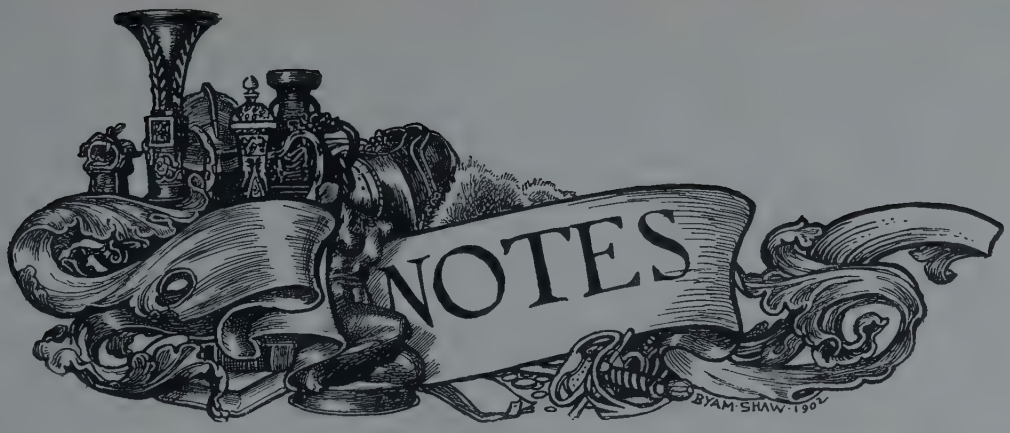
The cries of Paris, which are here reproduced, are from a set of about sixty, each one signed Hoüel de Rouen; they have, I understand, been engraved, though I have never come across the engravings, and am not certain that such is the case. At all events the existence of the original water colours appears to have been forgotten, for an expert in such things was considerably surprised when they were shown to him. In perfect condition, as fresh indeed as the day upon which they were painted, this charming set possesses a delicacy of design and a lightness of colouring which makes them a veritable delight to the eye.

Paris of the eighteenth century abounded in men and women calling out their wares in a special jargon which had come down to them almost without change from the Middle Ages. The loudest of all were the water carriers, whose number reached the astonishing figure of twenty thousand. In the early morning the streets resounded with the milk-maids' chant: "La laitière! Allons Vite!" The cries of Paris, indeed, were almost innumerable, and little, if any, attempt seems ever to have been made to ensure any sort of peace or quiet. On all sides the strident voices of itinerant vendors were to be heard creating together a discordant din, in which it was difficult to distinguish any particular sentence. "Voilà le maquereau qui n'est pas mort—il arrive! il arrive! Des harengs qui glacent—des harengs nouveaux! Pommes cuites au four! Il brûle! il brûle! il brûle! Voilà le plaisir des dames, voilà le plaisir! A la barque! à l'écaille (the cry of the oyster vendor). Portugal! Portugal! (the orange-sellers' chant)." Such are a few samples of the enormous quantity of cries with which the ear was assailed in the streets of pre-revolutionary Paris.

Bouchardon executed a set of the cries of Paris, which are very well known, having been engraved by the Comte de Caylus; but it is doubtful whether they are as pleasing as those painted by Hoüel, which hitherto appear to have escaped notice. If fault can be found with these latter cries, it is that they err, perhaps, in the direction of being too idealised, the dresses of the itinerant vendors being dainty and their faces, when women, almost invariably piquant and charming, whereas there is more realism displayed in those executed by Bouchardon. Still, if fault this be, it is one to be easily pardoned by lovers of art, for the same might be said of the famous series of London cries by Wheatley, which have attained to such artistic celebrity.

In their own way, though much smaller than Wheatley's set, the cries of Hoüel are quite as pretty, possessing, as they do, a certain daintiness which could only be the work of a Frenchman of the eighteenth century. Fortunate, indeed, is it that this delightful set of water colours should have survived in an absolutely perfect condition up to our own time, when a generation which hardly raises a protest against the shriek of the railway whistle and the unmusical grunt of the motor car, has, on the pretext of the delicacy of its nerves, sternly suppressed all cries of itinerant vendors, many of which possessed a certain music of their own, though, of course, the existence of a great crowd of screaming pedlars, such as existed in old Paris, could not in these times be permitted in our great cities.

Any information as to the existence of a set of engravings after Hoüel's water colours would be welcomed by the writer of this article.



Sir Henry Doulton and the artists he employed have raised the art of salt glazing to such perfection in our times, that one feels a certain diffidence in singing the praises of the plain, simple, greyish-white early salt-glazed wares of Staffordshire.

Salt Glazing

The butter-dish shown in the illustration has, of course, a history which we cannot unravel. As it is, we can only study it superficially, and draw our own conclusions.

It is in three pieces—dish, cover and stand, the cover being surmounted by a model of a cow in a reclining posture, with foliated ornamentation before and behind. All the pieces are embossed with rope mouldings and engine turning. The date is *circa* 1750. The thinness of the glaze is so extreme as not to obliterate even the sponge marks of the potter who so many years ago produced the ware, little thinking of the honour that would be paid to his workmanship, and indeed to his art, in the twentieth century.

The cow, which has acted as a handle, is the only part that has suffered injury during the long, long period the dish has been in use, the tail, ears, and one horn having been broken off.

This butter-dish has been ascribed to Enoch Wood, a famous Burslem potter, who was himself a connoisseur and collector. The bread or cake dish, which will be noticed standing behind the butter-dish in the illustration, is a specimen of great beauty and substantial character, measuring 10½ in. by 9¼ in. It is ornamented with the old basket and diaper pattern, with a stellate design in the centre, embossed in sharp low relief. The stellate centre is considered by some as an indication of the piece being the product of Thomas Astbury. The foot of this dish has the appearance of having been made independently of the dish itself, and stuck on when both were in the soft wet clay state before being burnt.

BUTTER DISH AND BREAD DISH IN SALT-GLAZE WARE

The greyish white paste of these salt-glazed pieces, and all such of about this date, is probably compounded of ball clay from Devonshire and finely ground calcined flints. Thomas Astbury the younger, so far as Staffordshire is concerned,

was the introducer of calcined flint, which is probably the cause of the much improved colour of the ware, which, when compared with the earlier and more archaic specimens, is particularly noticeable.

The salt glaze itself has very frequently been referred to as a silicate of soda. But, as is generally known, silicate of soda is soluble, hence it could not of itself form a durable glaze. Moreover, it has recently been proved by very careful chemical analysis by Laurence E. Barringer, E.M., of Schenectady, New York, that both lime and alumina form important constituents—indeed, absolutely necessary constituents—of salt glaze, and that they are most probably absorbed from the paste itself by the silicate of soda while in an incandescent melted state.

These specimens, like most others, bear evidence of the very high temperature to which they have been subjected while burning, in being slightly bent, for in the kiln they become almost semi-vitreous, and like hot melted glass, are soft and easily deformed at certain stages of the process of manufacture.

An Old English Harpsichord

ALTHOUGH the harpsichord and spinet went out of fashion and fell into disuse only a century and a half ago, it is surprising that so few specimens, especially of the larger instrument—the harpsichord—remain. Those that have survived the ravages of time and the hand of the destroyer, are now carefully preserved in museums and jealously housed in private collections, and it is not often that a specimen of either instrument is found lying astray. When, however, one is accidentally "unearthed," the event is looked upon as important and highly interesting, the more so because there is now, and has been for several years, a great desire to possess these old-time instruments, and they are now highly valued not only on account of their rarity, but also for their beautiful and quaint tone, and in some instances for their handsome and highly ornamented cases. Most of the harpsichords that have come down to us are of foreign manufacture and without any decorative attraction. The favourite harpsichord used by Handel, which is still to be seen, is made of plain black japanned deal, with a gilt inscription, but is very dilapidated, and, of course, quite unplayable. Some of the later old English makers, however, were of a more artistic mind than their foreign competitors, and strove to make their instruments as beautiful as possible, adopting the style of either Chippendale, Sheraton, or other designs, according to the period in which they worked.

The old English harpsichord, of which we give an illustration, is a fine example of one of these later instruments in a Sheraton case of mahogany, with satin-wood panels and inlaid ornamental border. The front panel, over the keyboard, is an exquisite piece of marquetry, and, as can be seen from the picture, consists of satin-wood richly inlaid with different coloured woods of a group of instruments—lute, violin, clarionet, etc., surrounded with a floral design of roses, etc. The instrument is in perfect preservation, and retains the original keys, and, what is even more remarkable, its original trestle and massive old brass hinges. It has the very rare

AN OLD ENGLISH HARPSICHORD

addition of the Shudi Venetian swell, consisting of a second mahogany lid, fitted with narrow shutters, which are used for expression, and which are governed by the right-hand pedal. This swell arrangement is fixed immediately underneath the top lid of the harpsichord, and it is owing to this extra cover that the interior of the instrument is so wonderfully preserved.

It measures 7 ft. 5 in. by 3 ft. 2 in., has a single manual of 5 octaves F to F, 2 pedals and 7 stops, of which the lute is the most beautiful. The harpsichord has an individuality of tone which the piano has not, and may be described as somewhat grandiose. One of the greatest charms of this specimen is its delightful tone, which is not only of rich quality, but is exceptionally powerful. There are three wires to each note played singly or in unison. The lute stop consists of a separate row of "jacks," placed nearer the keyboard than the others.

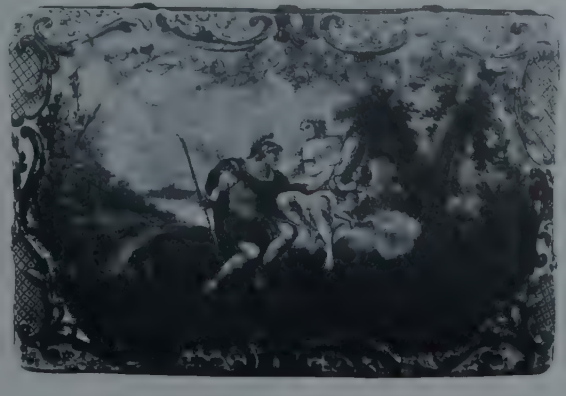
OLD MARSEILLES JEWEL BOX, SIDE

This rare and handsome instrument has recently come into the possession of Mr. Joseph Baker Ledbury, who is well known as a very successful collector of antique musical instruments. It was discovered by him quite by accident and under very romantic circumstances, and we are indebted to him for these interesting particulars, and for the accompanying illustration.

We should add that the harpsichord was made in London in the latter part of the eighteenth century, at a period when the manufacture of these instruments had reached its zenith.

Old Marseilles Jewel Box

THE two photos reproduced herewith are of a very fine specimen of Veuve Perrin's work in the form of a jewel casket, measuring 11 in. by 7 in. by 5 in. The picture on the lid is in itself a gem, the distant view of the river being particularly well done. Around this picture is a mass of richly coloured and gilded scroll work and floral decoration. The sides of the casket, divided by handsome ornamentations into panels, are painted with some exquisite little views of lake and river scenery. The hinges and clasps are of finely chased copper work. This casket is in the collection of Mr. H. C. Lawlor, of Belfast.



OLD MARSEILLES JEWEL BOX, TOP

Hans Holbein the Younger

SEVERE dignity and rigid self-restraint, combined with extraordinary versatility, are the characteristics of the great Teutonic master, which are most forcibly brought out in the scholarly and admirably illustrated monograph on Hans Holbein the Younger* by Mr. Gerald Davies, whose book on Franz Hals published last year won its author high rank amongst modern critics. Fortunate in the circumstances and time of his birth which coincided with the culmination of German art, Hans Holbein numbered amongst his contemporaries men of such unmistakeable genius as Martin Schöngauer, Michael Wohlgemüth, Albrecht Dürer, and Hans Burgkmair, yet, so thoroughly individual is his style that he cannot be said to have been influenced to any perceptible extent by any one of them. As conscientious, as strong and patient, and as faithful to his ideal of truth as any one of his fellow countrymen, Holbein was, says Mr. Davies, "to the very last a German of the Germans; but," he adds, thus giving proof of his own well-balanced judgement, "he stands in some qualities supreme among all who have ever painted," for he combined with his other racial tendencies a love of beauty for its own sake, sadly wanting in many of the greatest masters of his day. No such

* George Bell & Sons. £5 5s. net, or printed on Japanese vellum, £10 10s. net.

melancholy cry as Albrecht Dürer's famous "Beauty, I know not what it is," could ever have fallen from the lips of the painter of the *Meier Madonna*, or of the ideal presentment of motherhood in the *Elsbeth Holbein and her Children*. The former indeed stands alone amongst sacred pictures, appealing as it does alike to the highest and most widely shared sympathies of humanity. "It is," says Mr. Davies, "a presence for a home, a perpetual record that the inmates of that home are living in the presence of the gracious Mother and her Son," who are in daily, hourly sympathy with them. The Virgin who is raised above the worshippers only through the accident that they kneel while she stands, has not even a halo to mark her superiority; yet she is an ideal creation, her divinity shining through her beautiful human presence; whilst the Child recalls in the exquisite pathos of His expression, the Infant Saviour in Raphael's *Madonna di San Sisto*.

ELSBETH HOLBEIN AND HER CHILDREN BY HOLBEIN

Mr. Davies, who gives an exceptionally beautiful reproduction of the Darmstadt picture, devotes a considerable space to proving it, not the one at Dresden, to be the original, dwelling on many slight differences in the details of the costume, and pointing out the fact that the copyist—who, by the way, must have been nearly as "rare a limner" as Holbein himself—"has sought to give what appeared to him to be increase of gracefulness by several expedients, such as diminishing slightly the size of the head, so as to make the figure of the Virgin seem taller." The critic further compares the *Meier* with the far less interesting *Solothurn Madonna*, discovered some sixty years ago in a very bad condition, in a little village near the town after which it is named.

Mr. Davies has himself displayed in no small degree the qualities of reserve and discretion so noticeable in his subject, for out of the overwhelming mass of material at his disposal, he has selected the trustworthy only, with a self-denial rare indeed amongst the biographers of the present day. His remarks on the much discussed *Ambassadors* are typical of his faculty of reserving judgement. He remains unconvinced by the apparently conclusive statements of Mr. W. F. Dickes in his *Ambassadors Unriddled*; he accepts only partially the conclusions arrived at by Miss Hervey founded on the famous parchment discovered by her, and presented to the National Gallery in 1895.

The reproductions of Holbein's finished works and of the studies for them, which are of such infinite value to the student and the budding connoisseur, are themselves masterpieces of technical skill. The three Portraits of Erasmus and the *Hans of Antwerp*, the *Anne of Cleves*, and the *Henry VIII.*, with the series of drawings of heads from Windsor Castle, leave absolutely nothing to be desired, nor do the process blocks of the comparatively little-known, yet most successful designs for stained glass, that afford such convincing proof of Holbein's extraordinary skill in adapting himself to different modes of art expression.

AN ITALIAN CONCERT BY BARTOLOZZI, AFTER GUERCINO

Bartolozzi and his Pupils in England By Selwyn Brinton, M.A. Published by A. Siegle

THE Langham series of Art Monographs, of which this is the first number, promises well. It is edited by Mr. Selwyn Brinton, author of *The Renaissance in Italian Art*, *Coreggio*, etc., and he is responsible for the present volume. Mr. Tuer's *Life of Bartolozzi* is, of course, known to all who take an interest in this fascinating art, but beyond that, astonishingly little has been written about the great engraver who has succeeded in charming successive generations.

Mr. Brinton is an author who can be relied on for accurate information, given with a certain distinction of style which adds a charm to his veracity. The monograph contains a good deal of useful information concerning the engraver, his art, his contemporaries, and his pupils, which cannot fail to interest, and it is moreover very well illustrated, containing a colour-print of the Duchess of Devonshire, after Downman, besides fourteen full-page illustrations.

Two more numbers are announced: *Colour-Prints of Japan*, by Edward F. Strange, Assistant Keeper in the Victoria and Albert Museum, and *The Illustrators of Montmâtre*, by Frank Emmanuel. These dainty little books, simple and inexpensive, will yet contain profuse illustrations, both colour-prints and photogravures being given.

"Great Masters"

THE chief feature of Part II. of *Great Masters* (W. Heinemann) is a magnificent plate of Frans Hals's *Man with a Guitar*, from Earl Howe's collection. Sir Martin Conway, in his introductory note, rightly draws attention to the absolute homogeneity of the whole picture, which seems to be grasped at one glance —hands, face, expression, posture. "The character that is in the hands belongs to or matches the character that is in the face, and the man who looked like that would not only be likely to dress just so, but would wear his clothes just so, and hold his guitar so. . . ." The reproduction is all that could be desired, every touch of the artist's bold brush being clearly visible. The other plates in Part II. are Gainsborough's *Mrs. Robinson* (Wallace Collection), Rembrandt's *Portrait of his wife Saskia* (Cassel Gallery), and Botticelli's *Virgin and Child* (Louvre), one of the finest representations of motherly love and trustful childhood in Tuscan art.

MAN WITH A GUITAR BY FRANS HALS ("GREAT MASTERS")

The Work of John S. Sargent

"THE coming of a great painter is so rare, and his contemporaries are so much and so often taken by surprise by the annual exhibition of his genius, that it must be difficult to them to assure themselves of what he is. The work of Sir Joshua Reynolds is ranged and ranked, and every Englishman has the leisure of all his life, and of the longest of its years—the young years of education—for placing himself, in his turn, in the orderly ranks of admirers. But the works of a great living master appear and appear, they are scattered; comparison with masters of the past is too sudden, and there has not been time for a general consent. Nevertheless any student who has been called to give to the living painter the long and deliberate attention reserved in general for the dead, may perhaps be allowed to go in advance and to take on himself the usual office of numbers."

We quote the above from Mrs. Meynell's admirable essay, which acts as introductory note to Mr. Heinemann's publication of a selection of plates after Mr. Sargent's paintings and sketches. It requires strong conviction and great boldness to proclaim a living painter to rank among the great masters, but if ever there was justification for advancing such a claim, it is in the case of Mr. Sargent. His brilliant technique —and here he is, as Mrs. Meynell says, "one of the family of Velasquez, and no less than his chief heir,"— his refined sense of colour, and his infallible power of producing a true and convincing "likeness" of his sitter, would not in themselves entitle him to rank among the masters, but his portraits belong to what M. C. Mauclair has called the "third degree of likeness," the first being the correct rendering of the merely superficial features, recognizable by everybody —the map of the face; the second or "psychological" portrait reveals some particular trait of the sitter's character, some significant feature which is made to stand out from the features that everybody has been able to retain. The third degree—and this is the degree attained by Mr. Sargent, as by all the great masters of the past—adds to the psychological study that of the racial and hereditary characteristics, of the traces left by associations and occupation. One has only to look at *El Jaleo* or at the *Carmencita*, where Spanish national character is expressed in the very turn of the elbow, or at portraits of sitters as different in type as President Roosevelt, Lord Ribblesdale, Mrs. Russell, Mme. Gautrian, Mr. Wertheimer and his family, Mr. Graham Robertson, and the Misses Hunter, or at his studies of a nude Egyptian girl and of an Italian with a rope, to realize Mr. Sargent's power of combining the personal, social and racial traits of his sitters in pictures of faultless execution. No modern painter is in this his equal, and Mrs. Meynell may well call him a Master.

Thomas Gainsborough

THE British Artists' Series, published by G. Bell & Sons, has received a valuable addition in the shape of a volume on Gainsborough, by Lord Ronald Sutherland Gower. The book is written with great critical acumen, and is made thoroughly readable by the numerous interesting biographical data which give the reader a clear insight into the character of the man. The illustrations include many little-known pictures and drawings by Gainsborough in private collections, and a facsimile of the pathetic letter written by the dying man to his rival Reynolds, whom he "always admired and sincerely loved."

£5,000 for a Whistler

WHISTLER'S famous picture, *La Princesse du Pays de la Porcelaine*, was a few weeks ago sold to an American collector for the record price of £5,000, which is not only the biggest price ever paid for a work by the master, but comes near the record figure for any modern English picture sold at Christie's. The painting in question, which is a portrait of Miss Spartiali, and had its original home in the famous Peacock Room in Mr. Leyland's house, was during the nineties sold by public auction for £441. In Messrs. T. R. Way and G. R. Dennis's excellent monograph on Whistler (G. Bell & Sons) the picture is thus described:—

"It is a wonderful creation, gorgeous in colour and highly decorative in treatment. The full-length figure is clothed in an elaborate Japanese costume, and holds a fan in her hand. On the floor is a brilliant rug, and behind, a delicately painted screen. The grace and dignity of the *Princesse*, the flowing lines of whose figure contrast, as in so many of Mr. Whistler's pictures, with the straight simple lines of the screen in the background, and the splendour of her surroundings, combine to make up a whole of incomparable beauty."

It may be interesting here to note that Whistler's supreme masterpiece, the portrait of his mother, was acquired by the Luxembourg Gallery for £160, whilst the Corporation of Glasgow paid £1,000 in 1891 for the *Carlyle*. Another instance of the enormous rise in the appreciation of Whistler's work is afforded by *The Thames in Ice*, which the artist originally sold for £10, and which, a few years ago, was bought, together with the Piano picture, by a Scottish collector for £1,600.

"LA PRINCESSE DU PAYS DE LA PORCELAINE"
BY J. McNEILL WHISTLER

ADVERSARIA
BY AN OLD HAND

The Old and the New Collector

THE broad distinction between the old and new collector in all departments may be said to lie in the prevalence of emulation over enthusiasm. Formerly, while those who were led by some more or less casual circumstance to engage in the accumulation of what were vaguely denominated curiosities, and which it may be fitter to describe as miscellaneous objects of antiquity, the competition was languid, and a man, who was not very wealthy and not very fastidious, had no difficulty in making himself master of a very respectable assemblage of items belonging to the various branches of archæology. He might not aspire to the highest prizes; but he lived before it was the cue of amateurs to struggle for the possession, not of articles which pleased them, but of those which pleased other people. He lived in a freer and purer atmosphere, and loved his acquisitions for their own sakes, had anecdotes to narrate of the circumstances under which he fell in with them, could give an account of their contents, and be willing, if need were, to surrender them to a friend who wanted them for any genuine uncommercial purpose. Thus the *spolia opima* of one period are not those of another. Many a poor man in this country has owned Caxtons, which cost him a song. Many a rich one has paid heavy sums for handsomely printed and handsomely bound volumes, which have been since sold by weight. But to adhere to our immediate point—there is no doubt whatever that among our foregoers a wholesomer and saner spirit prevailed in regard to the remains which have descended to us in every department of antiquity, more especially pictures and books of a certain stamp or rank. This class of property has never been really abundant, and the tendency of public institutions all over the world to absorb it naturally enhances the value of the residuum in the market as it passes from owner to owner. Books represent the species of possession with which it is easiest to dispense in original issues. Facsimiles or reproductions of pictures, prints, coins, china, and so forth, are always more or less unsatisfying. But for practical books any ordinary edition suffices, while the finest and oldest examples of typography are fairly accessible to every one in some shape or other.

Much of the romance of collecting, no doubt, has expired, and much of the facility for gathering together a creditable museum or library at a modest cost. Let us, however, who are not blessed with the purse of Fortunatus, look at the matter deliberately a little. Let us not, on the one hand, envy the men of former days, who bought treasures (as we now deem) for a trifle, and estimated them accordingly. Let us not, on the other, grudge the passing rich fellows here and across the water their dearly bought things, which they would not have ordered had they been cheap enough for us. Alas! on what times, the poorer sort are apt to moralize, have we fallen! It is what the millionaire is instructed to buy which becomes valuable, and objects are computed by their convertibility into sovereigns or dollars. A twenty thousand dollar picture or book is superior to a fifteen thousand one. This is no longer the field for the authentic collector. Let him seek other pastures, and he will find them. When he has made his heap, he can, if he likes, buy a horn, and blow it well and often, and his cents may grow into dollars in their turn.

The New Pynson of 1492

AMONG the very numerous productions of Richard Pynson, one of two or three typographers who came forward almost concurrently after the death of Caxton, and established themselves at Westminster or in Fleet Street, several books of small bulk and a few pamphlets have always been recognized as belonging to the earliest or earlier stage in Pynson's lengthened career. But nothing anterior to 1493 seems to have been ascertained even by report to exist with a positive date, until in 1897 a contributor to the *Antiquary* announced the possession by the trustees of Appleby Grammar School of a copy of the *Expositio Doctrinalis* of Alexander of Ville Dieu, in Normandy, printed by Pynson in 1492. Nothing further was heard of the volume, and the circumstance was perhaps forgotten, when in June, 1903, at Sotheby's rooms, this identical volume was offered for sale, and the opportunity was afforded of taking full particulars of it, which may be found in the new series of *Bibliographical Collections and Notes*, by W. C. Hazlitt, recently published by Mr. Quaritch. The precious relic was in good state, in the original oaken boards, and had as fly-leaves a fragment of Caxton's *Chronicle*, 1484. It purports in the imprint to be executed by Richard Pynson, of the parish of St. Clement Danes, outside the Temple Bar of London, and is a substantial quarto, running by signatures from A to S.

In the face of this and other momentous discoveries within the last thirty years what may we not look for? Again, is it not strange that the latter half of the nineteenth century should have been reached before such enrichments of our knowledge took place?

The *Expositio of Alexander* in leonine verse is one of the most ancient school-books which we possess,

and it was even more famous abroad—at least in France, Holland, and Italy; it was the work from which Aldus, the Venetian printer, learned his Latin, and he bitterly complained of its difficulties. An edition of it in 1516, also from the press of Pynson, was among Mr. James Crossley's (of Manchester) books; it was imperfect, but apparently unique. Pynson had also issued it in 1505 and 1513. But we have never met with copies, so utterly have these elementary manuals vanished. Of an impression attributed to Laurence Koster, of Haarlem, only a fragment survives, and the same fate has befallen several other foreign issues.

Before its committal to the printer, in the infancy of the art, the *Doctrinale* circulated in manuscript, and was in such a form employed in schools, a single copy doubtless sufficing, and the pupils repeating after the master. The author was a French minorite of the thirteenth century, and thousands upon thousands of copies of his work must have been transcribed for use before the text was rendered a little more intelligible by means of type, while, judging from the fractional survival of editions, cartloads of printed copies must have perished. Erasmus tells us that at Cambridge about 1485 another book by Alexander, *Parva Logicalia*, was one of only three then generally read at that university; but this does not seem to have passed the press.

Equine Nomenclature and Early Horse Racing

Everybody has heard of the winged horse Pegasus on which its owner Bellerophon achieved so many triumphs, and which has descended to us as the type of numerous beautiful Greek coins belonging to Corinth and other localities. But it may not be so well-known that the Greeks from very ancient times were accustomed to bestow names on favourite horses, as we at present do, and as our predecessors did in the middle ages. The most familiar example in Greek history is probably the famous animal Bucephalus, belonging to Alexander the Great of Macedon, where the name suggests the peculiar build, Ox-headed, although some lexicographers have proposed a derivation from the brand of an ox's head stamped on the beast. It appears more reasonable to ascribe the designation to the shortness of the neck and head. The Greeks perhaps regarded this as a beauty, as they regarded the ox's eye, which Homer gives to Hero or Juno, and indeed to certain women. Aristotle mentions the mare Dicæa, which bred colts resembling their sires. In later ages the colour most commonly influenced the nomenclature, and we meet with Morel or Moriel, Sorrel, Bayard, Lyard, Brock, Grey, Dun. The charger which Thomas Chaucer took over with him to France in 1415, and which he rode at the battle of Agincourt, was known as *Bayard Chaucer*. The animal which carried Charles VIII. at the battle of Fornovo in 1495 bore the name of *Savoy*—perhaps he was of Savoyard origin. About 1633 Bay Tarrall was the winner of the cup at Newmarket.

John Hervey, first Earl of Bristol, was a genuine sportsman of the old school, and was the owner of valuable stables and kennels. In his *Diary* from 1688 to 1742 there are very numerous entries of his purchases of horses, and of transactions with others by way of exchange. Lord Bristol was perhaps one of the luckiest men of his day on the turf, and won large sums by sheer good fortune, assisted, of course, by the careful choice of horses and jockeys. At p. 52 of the *Diary* occurs: "[1710] Oct. 9. Munday, my famous horse called Wenn, bred by myself, wonn his one & twentieth match against ȳ Patty mare, on which I wonn 260 guineys," and there is at the place a page-portrait of the said Wenn, taken in 1716, with an inscription beneath, stating that he had won for his master above 5,000 guineas. On Nov. 29th, 1703, Wenn beat the Duke of Argyll's roan, and gained £1,100. Lord Bristol had another horse, called *Spider*, which was a winner in 1704 of £1,200 against Lord Granby's *Yellow Jack*. This nobleman must have been a familiar figure at Newmarket through a long course of years; he is constantly registering his visits thither, sometimes accompanied by his "dearest life" or "ever-new delight," as he terms Lady Bristol. The names of other race and riding horses present themselves here, and, if space allowed, the particulars connected with them would be of interest, as all the most distinguished men and women of the day were associated with his lordship in his affairs upon the turf. Annexed is a vocabulary of the more curious appellations:—

Thief-catcher.	Rawbones.
Chesnut Whig.	Snowball.
Picquerer.	Sweetlips.
Hawker.	Female Antiquity.
Hogg.	Grasshopper.
Spott.	Leeds.
Dunn.	Spanker.
Isabella.	Ickworth.
Bay Jack.	Philley.
Grey Dutchman.	Bay Peg.
Cripple.	Barbe.
Turk.	Careless.
Hoboy.	Gallant.
Glisterpipe.	Buskins.
Bully.	Grey Mustard.
Cobler.	Bal (or Bald).

This list may amuse our country readers, who might find in Lord Bristol's *Diary* most of the technical terms now still in vogue in relation to pedigree racers. Under Sept. 3rd, 1705, we have quite a series of these genealogical notes:—"Paid Mr. Anthony Leeds of Milford in Yorkshire for y^e^ 3 year old bey Philley (gott by Careless under Leeds's full sister) and y^e^ 2 year old bey colt (gott by y^e^ brown Barbe King William gave his father under bey Peg, which was a daughter of young Spanker) & for y^e^ bey yearling gott by Careless under a daughter of y^e^ said Barbe's which was one of my Lord Wharton's Gallant's sister, in all £150."

Singularly enough, on June 14th, 1703, Lord Bristol records an unkept vow, which he made never to play more and to advise his children to abstain from doing so. He enumerates his reasons, which resolve themselves into the customary risk from sharpers and the temptation to plunge deeper, if successful. Surely there was no man who had ever less ground for dissatisfaction with the pursuit, or could feel more convinced that he had acted with uniform good faith. It was not all gain when he won, for he estimates his expenses at Newmarket alone from Nov. 17th, 1709, to May 5th, 1713, at £1,097 18s. 2d., exclusively of his trainer's or manager's disbursements.

PORTRAIT OF MRS. HARTLEY AND CHILD BY REYNOLDS
Presented to the National Gallery by Sir Wm. Agnew

BOOKS RECEIVED.

Great Masters. Parts II. and III. Text by Sir Martin Conway. London: W. Heinemann, 1903. 5s. net each.

Sixteen Illustrations on Subjects from Kipling's "Jungle Book," by M. & E. Detmold. London: Macmillan & Co., 1903. £5 5s.

Botticelli, by Julia Cartwright. London: Duckworth & Co. 2s. net.

Life in London, by Pierce Egan. London: Methuen & Co. 4s. 6d.

The Third Tour of Dr. Syntax. Illustrations by Rowlandson. London: Methuen & Co. 3s. 6d.

James Orrock, R.I., by Byron Webber. London: Chatto & Windus. £10 10s.

A History of Paintings in Italy, Vols. I. and II., by J. A. Crowe and G. B. Cavalcaselle. London: John Murray. 21s. each.

Funds and their Uses, by F. A. Cleveland. New York: Dappleton & Co. $1.25.

Bartolozzi, by Selwyn Brinton. London: A. Siegle. 2s. 6d.

The Art of James McNeill Whistler, by T. R. Way and G. R. Dennis. London: Bell & Sons. 10s. 6d. net.

Gainsborough, by Lord Ronald Gower. London: Bell & Sons. 7s. 6d. net.

The Vicar of Wakefield, by O. Goldsmith, illustrations by Rowlandson. London: Methuen & Co. 21s. net.

The Dance of Life, by Author of *Doctor Syntax*. London: Methuen & Co. 3s. 6d. net.

Millet and the Barbizon School, by Arthur Tomson. London: Geo. Bell & Sons. 10s. 6d. net.

How to Identify Old China, by Mrs. W. Hodgson. London: Geo. Bell & Sons. 5s. net.

Handy Andy (with 24 illustrations), by Samuel Lover. London: Methuen & Co. 3s. 6d. net.

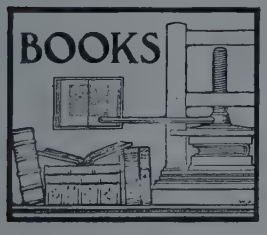
A History and Description of the Old French Faïence (with 24 coloured plates and 54 black and white plates), by M. L. Solon. London: Cassell & Co., Ltd. 30s. net.

The Stamp Fiend's Raid, by W. E. Imeson. London: H. Cox. 2s. 6d. net.

The Problem of Fiorenzo di Lorenzo, by Jean C. Graham. Rome: Ermanno Loescher & Co. 21s.

Sussex Iron Work and Pottery, by Charles Dawson. Sussex Archæological Society.

JORROCKS'S *Jaunts and Jollities* is one of those books which appeals with irresistible force to the ardent sportsman. The vagaries of Mr. John Jorrocks, "a fox-hunter—a shooter—and a grocer," are detailed by Surtees with a vigour and humour that have made the character a prominent one in the annals of sporting literature. The story was originally published as a serial in the pages of *The New Sporting Magazine*, between the months of July, 1831, and September, 1834, and afterwards appeared in volume form, to firmly establish the author as incomparably the best writer of that class of fiction of his day. Three editions of this book appeared in five years, the most noticeable being the third of 1843, for which Messrs. Puttick & Simpson obtained as much as £39 on November 4th last. This, however, is not the record price for a copy in the original cloth, since more than £40 has been realised. It is a high price, however, considering that ten years ago some £7 or £8 was looked upon as sufficient for any discreet person, who was not a millionaire, to pay for even this, the best edition of Surtees's engaging romance.



The reason why the third edition is preferred to the two which precede it is because it contains fourteen coloured plates and a title-page by the redoubtable Alken, who, as a sporting artist, was much superior to "Phiz," who illustrated the first edition of 1838 and the second of 1839. No English artist who ever lived has been able to match Henry Alken on the ground he made his own. As a designer of sporting fancies he was inimitable, infinitely superior to Wildrake, Heath and Jellicoe, and only approached by Leech when that artist was in his liveliest and happiest mood. Still, even so, a matter of £40, more or less, is a good ransom, one would think, for a book like this, which asserts its superiority over other editions, earlier and later, solely by reason of the coloured plates that embellish it. Reference may be made at this stage to another and much later edition of 1901, which has thirty-one coloured illustrations by Alken, "Phiz," and Heath, some of which were never produced before. This is a very interesting edition, as it shows the work of each of the artists in handy form, so to speak, and thus invites comparison.

The original edition of Sterne's *Sentimental Journey*, 2 vols., 1768, is neither so scarce nor so valuable as many other early issues of the English classics that might be named. A most extraordinary copy sold, however, for £28 at this same sale. To the casual observer, not skilled in minute distinctions nor learned in the lore pertaining to wrappers, boards and old calf, these two volumes must have looked unattractive and unimportant; dear at a shilling or eighteenpence. They were in their original wrappers of dirty brown, splashed with large black spots, as though someone had flung from a distance the contents of an ink-pot and bespattered the covers from top to bottom with irregular patches. Moreover, these same covers were not intact, and both volumes had, generally speaking, the dissipated appearance that comes of contempt and neglect. Yet they realised the sum named, rather than some £6 or £7, because they were in wrappers, or, more accurately, what remained of them. These books, when they have not been recently re-bound, are nearly always found in old calf, and to meet with them in wrappers is a very rare experience. Still they are seen in that state sometimes. In November, 1901, the first volume in wrappers, and the second volume (new edition) in boards, realised £3 10s. at Hodgson's.

This reminds us that Messrs. Hodgson sold on November 4th a fragment of *The crafte to live well and to dye well*, printed by Wynkyn de Worde in 1505. It consisted of ninety-eight folios or leaves, by no means in their pristine condition. The amount realised was £35, and might readily have been greater, even under the circumstances, for this book was sought after a hundred years ago, a sound copy realising at that time quite £20—a large sum in those days. The folio discloses a title-page with a horse trapped with *fleurs-de-lys*, drawing a cart, on the reverse being twenty-four lines of verse, commencing:

> "O mortall man, lyfte up thyn eye
> And put all vanytes out of thy mynde."

Though the author of these lines could hardly lay claim to any appreciable suggestion of the divine afflatus, such as overshadows poets born not made, yet he doubtless did his best, and his portrait which faces this attempt

at verse is good enough for his circumstances. He is seen sitting at an elevated desk, his books around him. A perfect copy of the work contains about 150 small woodcuts, some of them introduced from a popular edition of the *Life of Christ*. They are primitive and rude in style, and many of them full of horrors for the man who, living badly, should chance to die in the same miserable state. In other words, they smack largely of Hell, and all kinds of ingenious tortures.

Messrs. Sotheby's Sale of the 10th and 11th November, contained a number of valuable ornithological works, chiefly from the Library of Mr. William Mitchell, of Eastbourne. A complete set of *The Ibis*, from its commencement in 1859 to the eighth series (first 2 parts of Vol. iii.) 1903, with Indexes to the six series, brought no more than £60. This was a decided bargain, though the volumes were not quite uniform. Gould's *Birds of Great Britain*, 1873, a very fine copy bought from Gould as each part was issued by him, in 5 volumes, morocco extra, by Zaehnsdorf, sold for £58; and the *Birds of Asia*, 1850-83, purchased part by part as before, and bound in the same style by the same master hand, for £75. Lord Lilford's *Birds of the British Islands*, 1896-97, 7 volumes, bound in half crimson morocco, realised £63. This set belonged to the second edition, the first having been issued in 36 parts, 1885-97, in wrappers. It contains a portrait of Lord Lilford and a number of coloured plates, with descriptive text. More useful because more general in its scope is the *Catalogue of the British Museum Ornithological Collection*, printed by order of the Trustees in 1874 and later. A run of twenty-seven volumes, the first nine interleaved and bound in half red morocco, and the remaining eighteen in cloth, realised £32. Collectors of really good and standard works of Natural History need to have plenty of money, and moreover, there is little or no chance of acquiring what are popularly known as "bargains." They invariably realise their full market value: they cannot be mistaken for what they are not or be passed by as unimportant, for they invariably have a well to do, not to say luxurious appearance, and lord it over more homely though perhaps more important volumes, as to the manner born.

It is not everyone, however, who takes an interest in works of this class. At the present time, most people seem to prefer books with coloured plates of an entirely different character, and are prepared to sacrifice science to sentiment, hard and dry fact to idealism with its many and varied glamours. To such as these the second day's sale would appeal more forcibly. Ackermann's *Microcosm of London*, 3 volumes, 4to, bound in calf with marble edges, sold for £19, and Rowlandson's *Loyal Volunteers of London*, folio, for £25 5s. Both these works were published without date, but the former appeared in 1811 and the latter some years before (1799), when we had lost America and were at war with France and Napoleon was first Consul of the Republic, and already a standing menace. Rowlandson's book contains 87 coloured plates of Volunteers, Infantry, and Cavalry, in their respective uniforms, representing the whole of the Manual, Platoon, and Funeral Exercises. Very strange to this Khaki-loving generation do these old time soldiers look with their strange accoutrements and gorgeous uniforms.

As an instance of the rapid rise in the value of *Americana*, reference may be made to Hennepin's *New Discovery*, a journal of travel, published in 2 volumes, small 8vo, 1698. A copy in old calf realised £11 10s. at this same sale, notwithstanding the fact that one of the maps was damaged. A century ago, this copy would have realised about 1s.; in 1864 about 10s., since a catalogue issued by Mr. Quaritch in that year prices a perfect one at no more than 20s. The two volumes are nearly always found bound together in common leather covers and there is a mystery concerning them. It seems that they were first printed for Jacob Tonson. There would not appear to be much doubt about that, though what Tonson did with the issue when he got it is by no means clear. It may be that the speculation was a failure and that he handed the "remainder" over to one "H. Bon—," whose mutilated name appears on two volumes of the same date, also printed at London. But H. Bon's Edition varies somewhat; the text looks the same, but the six plates are all reversed and have different letterings, and are also marked to be placed at different pages. Such is the outline of a Bibliographical riddle which we advance, because the circumstances are of rather an exceptional character.

The Library of Mr. J. T. Beer, or rather that part of it which was sold in the middle of the month, had evidently been formed with good judgement, but none of the books were valuable, nor in any way out of the ordinary. A considerable number, however, had painted sides or edges by Mr. Beer himself. This branch of art has been neglected for many years, possibly because modern fanciers despair of attaining to the excellence displayed by Edwards, of Halifax, and partly also because to decorate books in this fashion is a tedious and, on the whole, unsatisfactory process, demanding all the same a great deal of artistic cleverness. The character of the design has of necessity to coincide with that of the book embellished, the manipulation must not be "amateurish," and when it comes to painting the edges in such a way that the design is invisible when the book is closed, and only displayed under the gilding when the edges are made to assume the form of an inclined plane, there is a virtual "secret" to be learned. But patience and artistic talent would doubtless be freely spent if only they were appreciated. In the vast majority of cases such is not the case. Purchasers of books decorated in this style insist upon getting "antiquity" for their money. It is the same in every department of art and literature, and the position is very greatly accentuated when the two are combined.

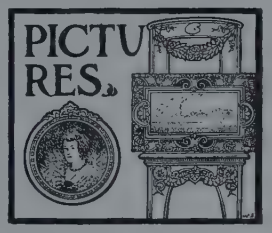
The sale of the Russell Collection, held at Glasgow on November 19th and seven subsequent days, by Messrs. Morrison, Dick, & M'Culloch, was the largest that has taken place in that city since Mr. Wylie Guild's books were dispersed. The catalogue contained 3,493 lots, closely printed on 119 pages, and comprised a large number of

original and other editions of the works of Keats, Lamb, Byron, and other celebrated English authors, including Mr. Swinburne, whom, by the way, the cataloguer calls "Swineburne." This, though hard on the poet of Putney, is obviously an error, not of judgement, but of the printer's reader. On the title page he passes "Swineburne," and on page 106 of the catalogue—the business part of it, so to speak—he thinks the name ought to be "Swinbourne." As both happen to be wrong, nothing more need be said, except that care in these cases cannot be too strongly insisted upon, especially as the catalogue in this instance cost a shilling of good and lawful money. The books were nearly all modern, and covered a wide field of literature. They were, as a rule, useful, and in that sense desirable, but not valuable. In the case of Shelley's *Queen Mab*, 1813, boards, uncut, the issue ought to have been stated. There are two issues of this book, the earliest having Shelley's imprint on page 240, afterwards suppressed. The numerous works of Leigh Hunt ought to have been catalogued and sold in one lot, and the same remark applies to those of A'Beckett, Charles Bennett, Robert Buchanan, Chambers, Defoe, Lytton, Charles Reade, and nearly all of those by Dickens, Tennyson, and Thackeray, not to mention many other authors of less repute. Had this been done, the space saved might have been devoted to sundry explanatory notes which were necessary and ought, according to the modern practice, to have been inserted.

The remainder of the month of November was devoted to the sale of a large mass of books at Sotheby's and Hodgson's. The libraries of the late Dr. Manley Sims and Mr. E. A. Groom contained little of note and nothing that is not of frequent occurrence. The miscellaneous sale of the 23rd, 24th, and 25th of November at Sotheby's was not much better, though Shakespeare's second folio and a rare *Missale Itinerantium* (ad usum Leodiense), printed at Paris in 1527, are noticeable, besides other books which are not often met with. Messrs. Hodgson's sale of November 24th and three following days was above the average, and so also was that held by Messrs. Sotheby on the 26th, 27th, and 28th of the same month. Taking all these sales together the following books may conveniently be mentioned:—

Shakespeare's second folio, above named, £99 (Ben Jonson's verses missing, also the leaf of verses by Digges, $13\frac{15}{16}$ in. by 9 in.); a collection of seven Grammatical Tracts, by Robert Whittington, printed by Wynkyn de Worde between 1522 and 1526, 4to, £31 (good copies in 1 vol., russia); Milton's *Paradise Regained*, first edition, 1671, clean copy, with the "Licensed" leaf and the leaf of errata at the end, £32 (old calf, broken); and Ben Jonson's *Q. Horatius Flaccus: His Art of Poetry*, 1640, 12mo, £18 10s. (original sheep). In last month's article reference was made (p. 263) to Burns's Poems belonging to Mr. Nichols, which by reason of its lengthy inscription realised £178. This was a copy of the second or Edinburgh edition of 1787, and had been bound to the order of the poet himself in 1793, which was the date of publication erroneously given in the catalogue.

THE new season's sales may be said to have begun with a mild "sensation." On October 28th Messrs. Foster



sold a number of old Dutch and Italian pictures and Early English portraits. One lot, No. 108, was catalogued as English School: *Portrait of Mrs. Siddons*. The picture was in an extremely dirty condition, but it attracted the attention of two or three experts, and, starting at a modest bid of "ten shillings," it was eventually sold for 350 gns. to Mr. Buttery, to the amazement and delight of its owner, a Wandsworth mechanic. On its being cleaned it proved to be a fine Romney, one of the two portraits which he painted of Anne Seward, the once-celebrated writer of poetry; the picture has been twice engraved, and the second version of the same portrait was exhibited at Dublin last year. The name of the portrait with other particulars appeared in *The Times* on November 6th.

On November 19th Messrs. Robinson & Fisher included a few important pictures in their sale, a pair of allegorical portraits of ladies of the French Court, by P. Mignard, on panel, 29 in. by 23½ in., signed, 145 gns. each; Sir J. Reynolds, *Portrait of Margaret, Lady Beaumont*, daughter of John Willes, Esq., of Astrop, in black dress, with powdered hair, on canvas, 30 in. by 25 in., 450 gns.—this claims to be the portrait which the President exhibited at the Royal Academy, 1780, No. 12; Sir H. Raeburn, *Portrait of Sir James Fraser*, in riding costume, leaning on a wall, holding his hat in his right hand and hunting crop in his left, canvas, 36 in. by 28 in., 550 gns., and a three-quarter length portrait by the same, of an unknown gentleman, 150 gns.; T. Faed, *An Interior of a Scotch Cottage and Figures*, 210 gns.; and Nattier, *Portrait of Marie Leczinska*, seated, in rich crimson fur-trimmed dress, canvas, 46 in. by 36 in., 100 gns.

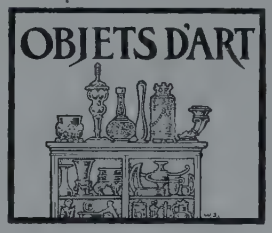
Messrs. Christie commenced their season's picture sales on November 21st, with a still further portion of the modern and other pictures of Mr. Thomas McLean, "the final sale to close a partnership," and other properties. The sale contained very little of note, but the following may be mentioned:—A water-colour drawing by G. Clausen, *Returning Home*, 1898, 12 in. by 21½ in., 25 gns.; J. Veyrassat, *La Maréchalerie*, 1872, 31 in. by 24 in., 80 gns.; and G. F. Watts, *Cincinnatus*, 84 in. by 85 in., from the collection of Viscount Gort, 39 gns. On the following Monday the same firm sold the remaining works of the late H. A. Harper, and other properties, a drawing by J. M. Whistler, *Old Battersea Bridge*, 5 in. by 9½ in., realising 33 gns., and a long series of charming silver points by C. Sainton, which varied from 1½ gns. to 10 gns. each.

The first important sale of the year at Christie's, November 8th, comprised important pictures by old masters, the property of the late Sir W. R. Williams, Bart., of Upcott, Barnstaple; works of the Early English

School, and some old pictures, the property of the late Lady Beaujolis Dent, and various other properties. The day's sale of 136 lots realised £12,568 10s., which would have been an excellent result for a spring sale, and scarcely ever happens in November. One picture alone contributed over one-quarter to the total—a beautiful example of J. M. Nattier, *A Portrait of a Lady*, in white muslin dress, a blue scarf, and pearl ornaments, on canvas, 29 in. by 24 in., signed, and dated 1741 (not 1745 as stated in the sale catalogue). It was bought by Messrs. Colnaghi & Co. for 3,100 gns. It occurred among the miscellaneous properties, in which there were also the following:—J. Zoffany, *Portraits of a Lady and Gentleman*, with their three daughters and two sons, grouped under a tree, 40 in. by 50 in., 400 gns.; Rembrandt, *A Young Woman*, in brown dress, a white collar and coral necklace, leaning on a window-sill, 38 in. by 30 in., 310 gns.; Rev. W. Peters, *Portrait of a Lady painting*, with two other figures, oval, 27 in. by 35 in., 155 gns.; J. Northcote, *Connubial Happiness*, 12 in. circle, engraved by E. J. Dumée, 60 gns.; J. Hoppner, *Portrait of Lady Coote*, in dark dress with short sleeves, seated under a tree, 30 in. by 25 in., 520 gns.; T. Hudson, *Portrait of Sir Harvey and Lady Smyth*, with their son, 60 in. by 49 in., 100 gns.; G. H. Harlow, *A Portrait of a plain, elderly, uninteresting-looking Woman*, said to be Mrs. Siddons, in white dress and fur, seated, in a landscape, 49 in. by 39 in., 160 gns.; G. Romney, *Portrait of a Gentleman*, in brown coat with yellow vest, seated, holding a scroll in his right hand, 50 in. by 40 in., 360 gns.; Sir H. Raeburn, *Portrait of Master Hay*, afterwards Captain Hay, in brown coat with lace frill, 30 in. by 25 in., 700 gns.; Watteau, *Head of a Girl*, oval, 18 in. by 15 in., 500 gns.; a pair by S. Fiorentino, both on panel, 15½ in. by 62 in., *A Battle Scene*, with knights, horses and spearmen, representing an incident in the Pisan Wars, 230 gns.; and *A Procession*, representing the Triumphal Car of Pietro Morisone, Archbishop of Pisa, entering a city, attended by his victorious soldiers, 200 gns.; and a pair by Le Prince, *The Physician* and *The Astrologer*, 21 in. by 17½ in., 140 gns.

The more important of Sir W. R. Williams's collection of forty-three pictures, which realised a total of £3,376 14s. 6d., were the following: J. F. Herring, senr., *The Doncaster Gold Cup*, 1838, 36 in. by 72 in., 270 gns.; Sir J. Reynolds, *Portrait of an Officer in Uniform*, holding his hat in his left hand, 36 in. by 27 in., 230 gns.; J. Steen, *A Skittle-Ground*, on panel, 26 in. by 33 in., described at length in the Supplement to Smith's *Catalogue Raisonné*, No. 96, 360 gns. (Lane); and a very fine example of G. Terburg, *A Young Lady*, of fair complexion and light hair, attired in black silk and having a hood of the same material on her head; she is reading a letter, which she holds with both hands. "In addition" (says Smith, in his *Catalogue Raisonné*, No. 47), "to the exquisite style of painting displayed in this little picture, there is a sentiment and pathos of expression worthy the pencil of Guido." It measures 17 in. by 15 in., and was imported by Mr. Woodin in 1816. In the Robert Hamilton sale of 1832 it realised 47 gns.; at the Robert Winstanley sale, in 1850, it was bought for 92 gns., and on this occasion it was sold to Messrs. Thos. Agnew & Sons for 1,300 gns.

CHRISTIE'S first sale of porcelain, furniture, and *objets d'art* was held on November 20th, when the collection of the late Mrs. Frances Jane Hole and other properties were dispersed.



The *clou* of the sale was a pair of large Nankin oviform jars and covers painted with an Imperial Audience and bands of vandyke panels round the neck and foot, 42 in. high, on black wood stands, which realised £157 10s. Other items of interest included a pair of Chinese cylindrical vases and covers painted and enamelled with formal flowers on a *rouge-de-fer* ground, 21 in. high, £37 16s.; an old Dresden dessert service painted with flowers and fruit, consisting of 53 pieces, £65; a Chinese powdered-blue vase, 18 in. high, £30 9s.; and a pale green jade vase and cover carved in relief, 8 in. high, on carved pedestal and stand, £27 6s. £47 5s. was given for a marqueterie commode of Louis XV. design, 50 in. wide, elaborately mounted with chased ormolu, and surmounted by a Brescia marble slab; a small satinwood cabinet banded with tulip-wood, 29 in. wide, went for £73 10s.; a Chippendale cabinet, with fall-down front on carved cabriole legs and ball-and-claw feet, 88 in. high and 44 in. wide, made £54 12s.; and a Louis XVI. oblong marqueterie table, 25 in. wide, realised £63.

An interesting lot was sold at Robinson & Fisher's rooms on November 6th, a sixteenth century Italian oblong casket, 10½ in. long, 4½ in. deep, and 7 in. wide, decorated on the lid and sides with thirteen quatrefoil-shaped plaques of Champlevé enamel, with figures of Christ and the twelve apostles; between those on the lid are four cabuchon-coloured stones, gilt round, embossed with foliage on a matted ground, the hasp of the lock terminating in a grotesque mask. This splendid specimen of trecento work realised £215.

One of the most notable items sold during November was a fine example of a Chippendale pier glass by Messrs. Morris, Son & Peard, Taunton, on the 5th, for £161. Of exquisite design in scrolls, flowers, and pendants, surmounted by a bird, and measuring 76 in. by 36 in., it possessed an enhanced value, having belonged at one time to the renowned Earl of Chatham.

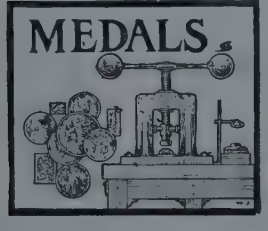
Several items of importance were sold at the sale of the property of the late T. Hamilton Bruce at Dowell's rooms, Edinburgh, on November 14th. A handsome Italian tortoiseshell cabinet, with mirror, spiral pillars, and parqueterie inlay, made £44; a similar cabinet of Japanese work went for £46; a pair of old Hizen vases and covers, decorated in colours and gold, 30 in. high, £35 14s.; and a mother-o'-pearl oval dressing-glass,

supported on spread eagles mounted in chased ormolu, £39 18s. By far the most important item, however, was an old Flemish tapestry panel—two ladies and attendant in a garden—which realised £141 15s.

THE first important sale of coins this season occurred at Sotheby's rooms on November 3rd and two following days, when the collection formed by the late R. Manley Foster, Esq., was dispersed. Consisting principally of British coins, it included a few English and foreign war medals and decorations, the 412 lots in the sale realising a total of £2,404. The most important piece was a fine specimen of Simon's Petition Crown, which realised £310, by no means a record price, the Murdoch example exceeding this sum by £100. This was followed by a gold Davidson medal for the Nile, which made £115. The following are other important prices given chronologically: Henry V. light noble, £11; Henry VI. Bristol angel, £11 7s. 6d.; Edward V. angel, London mint, £28 5s.; Richard III. half angel, £34; Henry VII. sovereign, third type, £19 5s.; another, fourth type, £14 10s.; Edward VI. sovereign, third coinage, £34 10s.; an angel of the same coinage, £19; James I. Spur Ryal, £15 5s.; Oliver Cromwell fifty-shilling piece, by Simon, £140; a half-broad, also by Simon, £34 10s.; and a George III. pattern five-pound piece, £30.

Several siege pieces and monies of necessities were sold, a Beeston Castle eighteen-penny piece realising £17 15s.; a shilling, £20; and a sevenpenny piece, £17. A Scarborough five-shilling piece made £62, and a Carlisle three-shilling piece, £8 10s.

AMONG the medals a Liverpool Shipwreck Humane Society medal, 1839, went for £32; the gold medal for the storming of Seringapatam, 1799, made £20 10s.; a regimental medal of the 79th Foot for services in the Peninsula, and pattern for Ghuznee, 1839, medal, £25; and a Victoria Cross, presented to a trumpeter of the 2nd Dragoons, 1858, realised £43.



At the conclusion of the sale a gold medal and chain with the cross and riband of the Order of Maria Theresa, one of eight given by the German Emperor to the officers of the 15th Light Dragoons for brilliant and important service at Villiers-en-Couch, near Cambray, on April 24th, 1794, realised £260.

At a three-day sale of coins and medals, held by Glendining on the 24th, 25th, and 26th, a Naval General Service medal, one-bar Boat Service, 23rd November, 1810, realised £18; another with bars for Martinique, Guadaloupe, and Algiers, £12; an Indian medal with two bars, battles of Delhi and Laswaree, made £54; and a Victoria Cross, awarded to a Sergt.-Major of the 37th Bengal Native Infantry, 1857, went for the same figure. Of a collection of orders, etc., the most notable item was an oval-shaped gold enamelled badge suspended from a gold riband, of the Military Order of Calatrava of Spain, £12 10s.; and a unique book with solid gold cover and four solid silver leaves, presented to a late President of Guatemala, with portraits, etc., total weight, 25.17 oz., £37.

In conclusion, an officer's medal for Waterloo made £10; a Peninsula medal with eight bars, £11; another with five bars, including the Maida bar, £15 10s.; a regimental medal of the 3rd King's own Dragoons, 1801, £5; and another of the 16th Buckinghamshire Regiment, 1802, £12.

THE sale of the first portion of a large collection of British and Colonial postage stamps, occurred at Puttick's on Nov. 24th, 25th, and 26th, high prices prevailing throughout. The concluding portion will be sold during December. The chief prices were:—

Great Britain: 1840, 1d. black, "V.R." unused, but no gum, £6; 1841, pair of 1d. red-brown in mint state, £10; 1847-54, block of four 1s. green, die I., unused with original gum, which has "perished," £16; 1854-57, unused 2d. blue, no gum, £7; 1855-57, 4d. carmine, imperforated on deep blue, in mint state, £13 10s.; another on white, £5 7s. 6d.; 1867-78, 10s. grey, unused, £9 9s.; a torn £1 purple-brown, unused, but not full gum, £13; 1880-83, unused 1s. lilac, plate 14, with gum, rare, £14; 1882-83, 5s. rose on bluish, in mint state, £7 15s.; 1883-84, 5d. green, rare variety, with value in different type, £9; and 1884-88, £1 brown-lilac, £7 5s.

Ceylon: 1855-59, 6d. deep claret, slightly torn, £5 5s.; unused 1s. lilac, no gum, £7; rare 2s. blue, large margins, £7 5s.; 1861, 6d. deep brown and 8d. brown, both unused, with part gum, £7 2s. 6d.; rare 8d. yellow-brown, with gum, £5 15s.; 1883-84, 16 cents lilac, in mint state, £6 15s.; unused 24 cents purple-brown, £6; and 1885, 5 cents on 24 cents purple-brown, unused, with part gum, £7 5s.

Hong Kong: 1863-71, 96 cents yellow-brown, £5.

India: Puttialla, 1887, ½ anna green, surcharge all in red, the error "Puttilla," £6.

Straits Settlements: 1868, 96 cents grey, £5 12s. 6d.; and 1892-94, 32 cents carmine-rose, error without surcharge, £12.

British Central Africa: 1891, £10 brown, unused, £9; 1897, £10 yellow, unused, £7 10s.

Cape of Good Hope: 1861, wood-blocks, 1d. scarlet, unused, £8 10s.

Mauritius: Post Paid, 1848, 1d. bright orange, pair, £40; Post Paid, 1848, 2d. blue, strip of 3, one with error "Penoe," £35; 1859, 2d. dark blue, large fillet, £12 10s.

Natal: 1870, curved "Postage" in red, 1s. green, £16.

Niger Coast: 1893, HALFPENNY in black on 2½d., £10; in violet on 2½d., unused, £12 10s.; in blue on 2d., unused, £19 10s.

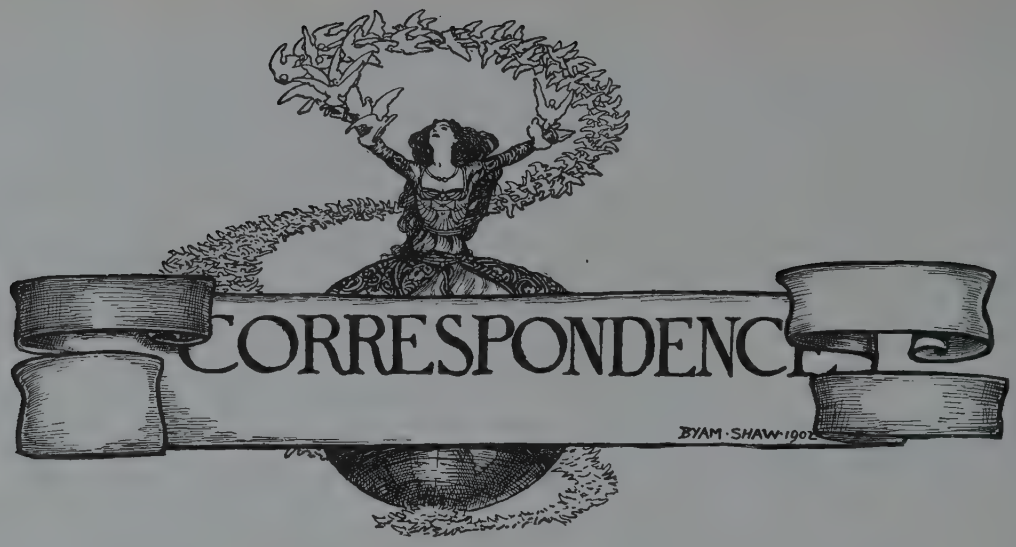
Uganda: 1895, 10 c. black, altered in MS. to "15," £12 10s.; 1895, 45 c. violet, unused, £18.

British Columbia: 1861, no watermark, 2½d. brown rose, pair, unused, £30.

Canada: 1851, 12d. black, £28 10s.

Nova Scotia: 1851, 1s. violet, unused, £11.

Barbadoes: 1861, 1s. blue, error, £23.



ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Books.—E. W. M., Birmingham, and F. T. L., London.—Thompson's *Seasons*, first edition, 1730, sold in 1903 at auction, £2 4s.

F. S., Loughborough.—Baxter's *Saint's Everlasting Rest*, first edition, 1650, sold in 1903 for £6 7s. 6d.

F. S. R., Manchester.—*History of Quadrupeds*, Bewick, sold in morocco for £3 17s.; cloth, £1 17s.

S. S., Bournemouth.—*Leonora*, by Diana Beauclerk, with autograph of Shelley: his letters have recently fetched from £4 to £20 each.

E. L., Cheshire.—Bunyan: the edition not early enough. Salmon's *Herbal*, about £1.

Caricatures.—R. B. C., Batley.—The set of eighty drawn, etched, and published by Dighton, including the Prince of Wales, Tattersall, Old Q, Mrs. Siddons, etc., is worth from £4 to £6. The set of twelve are valuable and worth looking at.

Carpets.—W. L., Leamington.—The custom of spreading rugs or Turbehlik on the graves of relatives seems to have prevailed in Persia and regions adjoining. They are the combined handiwork of all the members of the household, even the children tie knots as an expression of sorrow. Through the priests they were first sold in Western Europe, but now many are made solely for export, the designs of cypress, willow, and myrtle denoting their character.

Stanfield Hall.—As a result of a recent query, we are able to illustrate Stanfield Hall, the seat of the late Mr. Jermey, who was assassinated in Norfolk, 1848, and Potash Farm, the residence of J. B. Rush, who was tried for the crime.

STANFIELD HALL.

Prince Frederick Dhuleep Singh writes: "I have no doubt that you have already received replies to W. P.'s (Southampton) query as to piece of Staffordshire Ware, 'Stanfield Hall,' but in case you have not, I write to say that Stanfield Hall is near Wymondham, Norfolk. It is an old moated house, and was the scene of the famous Rush murders of about sixty years ago. I can give your correspondent full particulars if he wants them. There is a Staffordshire figure of 'Rush' of the same date, and I think one of his sweetheart also."

POTASH FARM.

Watches.—J. L., New York.—The value of a watch of Louis XIV., illustrated in the September number of THE CONNOISSEUR, is difficult to estimate. Clocks of that monarch have sold for as much as £1,200, and the gentleman in whose possession the watch now is, values it at £250, but if put up at Christie's it would probably fetch more. H. Brittan Willis was born in Bristol, and paid a visit to America in 1842. He is a well-known painter of English scenery and cattle, both in oils and water colours. He died in 1884. His pictures sold recently at Christie's for about £42. See SALE PRICES.

Continued in advertising pages.

MADAME DE POMPADOUR
BY F. BOUCHER
(National Gallery of Scotland, Edinburgh)

The Art of Boucher
BY EDGCUMBE STALEY

François Boucher is one of those men who represent the taste of an age; and who express, impersonate, and incarnate it.

Boucher is not merely a painter and a designer, he is the witness and the expression of a type. His period may be fitly called, "la quintessence de l'amiable, le coloris des charmes et des grâces, l'embellissement des fêtes et des amours." In a word, "Le Joli" is the talisman which reveals the seductive force of France, the tone of her manners, the school of her fashions, and the illumination of her gay scenes. Born for the service of the arts, and endowed with extraordinary facility, Boucher needed no master—he was a born genius.

VENUS ALLANT AU BAIN BY BOUCHER
By kind permission of G. Harland-Peck, Esq.

Certainly the "Maistre Peintre des Fêtes Galantes" had an enormous attraction for him, and no one was in and out of Gersaint's picture shop more constantly than the young Parisian student. He devoured all the brilliant conversations, concerts, reunions, and the like, which came from the *pinceau coulant* of Jean Antoine Watteau.

By way of formal introduction to the artistic conventions of the day, Boucher submitted to be the pupil of Le Moine, but only for three months, and then only to learn some details of the engraver's art.

Full of feeling and amiability, voluptuously he devoted himself to the Graces, whose painter-in-ordinary he became, and as such was generally acclaimed. Courteous, unselfish, modest, and imaginative in a high degree, he endowed his cartoon, his canvas, and his engraving-block with all the attributes of his personality.

Boucher's subjects are always supremely happy, they suggest no questions of hatred or jealousy. Nowhere are there traces of avarice, or *une derrière pensée*. His work is everywhere marked by benevolence. Boucher actually interchanged the real and the ideal, creating one entity, which he called "la correction de la Nature." His aim, so he said, was "to make Nature more beautiful by Art."

Nature he personified in his "Venus," presenting her not only as endowed with perfect natural physical charms, but as exemplifying the lover's most passionate imagination. In attendance upon this bewitching deity—"la Volupté que est l'idéal de Boucher"—are Desire and Pleasure, created out of the tender azure of serenest skies and the blushing crimson of sweetest roses. These Boucher has inimitably produced in pencil, pastel, and pigment, under the form of chubby, healthy, sportive cupids, each taking his blush from the Goddess.

DESIGN FOR A FOUNTAIN BY BOUCHER

To read Boucher aright we must go to the flower garden. A wild rose is a simple bloom of Nature, but it is small, pale, and fragile. Not so the superb Rose-Queen of the Floral Kingdom; reared with every care, perfect in form, in colour, and in odour—the product of the happy nuptials of Nature and Art.

His diligence was extraordinary; he worked ordinarily more than twelve hours a day. "Le ne sçais conseiller," he was wont to say, "que le pinceau à la main." With his pupils—and he had many—he was careful not to give too much advice or too many cautions. Two axioms guided him: (1) Abstain as much as possible from too close an imitation of the Italian masters; (2) Never grow as cold as ice. It was David who was forced to admit: "It is not everyone who has the stuff in him to make a Boucher!"

The literary and artistic critic, l'Abbé d' Olivet, once said: "Vous me parlez d'un homme de lettres, parlez-moi de ses ouvrages."

Boucher had many striking characteristics in his imagination, his composition, his drawing, his colour, his touch, and his finish.

1. *Fertile Imagination.*—In addition to the inestimable advantage of a poetic and dreamy nature, Boucher dwelt in an environment of beautiful people, elegantly dressed and occupied in graceful diversions. His imagination gave him four distinct but convergent lines of inspiration: (1) Admiration, unmarred by lack of beauty and grace; (2) Exhilaration, fruitful of liveliness and vigour; (3) Pleasure, with no aftermath of pain or discomfort; and (4) Satisfaction, blissful and full of repose. Life's little worries and *gaucheries* are far away from his purview. He rids himself of all unworthy prudery by his revelry in all human charms and natural delights. Boucher's imagination is a gospel of truth revealing itself to the utmost limits of god-like humanism. Love of women under the patronage of La Pompadour is his theme. His three Graces are, "La Beauté," "L'Amour," and "La Volupté"; and he throws around them fragrant garlands. The one idea which guided his pencil and his brush was perfect bliss.

2. *Exuberant Composition.*—Boucher went to work as though his canvas was a convex mirror. His composition was more lovely than nature; every idea was positive, every realization was superlative. To call his work brilliant only partially explains its potentialities. He modelled the female form as a

passionate lover. His Graces do not copy one another; each has a distinct and individual impersonation. Boucher probably learned a good deal quietly from the work of Pietro de Cortona, whose compositions, which he studied in Italy, are remarkable for graceful forms and picturesque arrangement. Beauvais and its tapestry designs gave him breadth. For a "Venus," he just took a bit of chamois paper, dabbed on a few crimson dashes with his finger; then he crossed the blot with delicate lines of red, and graduated his work with thin lines of black. Thus he water-colours full of precious details." If he lacked Watteau's piquancy of pencilling, he had a good deal of Michael Angelo's amplitude of expression. His perspective, proportion, and foreshortening, leave nothing to be desired. His innumerable drawings in three crayons, which he threw off with a light and facile hand, are perfectly charming. Many of these, and numbers, *à la sanguine*, are of children, cupids, and the like. He used also *la pierre d'Italie*, and a black pencil on grey paper, in many of his *modes* and *coiffures*.

His favourite plan appears to have been to dash in

DESIGN FOR A BEAUVAIS TAPESTRY PANEL BY BOUCHER

prepared the way for his delightful nudes, developing his course by the liberal use of high-toned chalks, and avoiding all hardnesses or intricacies of phrasing by the aplomb of his manner. The nudes of Boucher have absolutely no severity—they are plastic, they are pulsating. In his landscapes and backgrounds of every kind, he exhibits extraordinary skill; they exactly suit the groups or the scenes they are intended to embellish. There are certainly some conventions, but such as admirably accord with the graceful mannerism of the "Prince of Decorative Painters."

3. *Facility in Drawing.*—M. Thoré, the famous art critic, speaks of Boucher as "the rapid decorator, who can create in a morning a dozen pastorals for over doors, and can quite as quickly paint lovely little faintly a vermilion wash, just to fill out his composition, and then to work it up with super-imposed toned lines of deeper red crayon. He often amused himself by letting the point of his pencil fall suddenly upon his drawing, so as to puncture a very small hole. Then he worked down to it with his pastel, or emphasized it with his pigment.

Boucher's figures, and their accessories, are always strikingly tasteful and appropriate. He never omitted any of the *bijouterie* of the period; every detail is exactly phrased.

The facility in drawing, which marked the French school of the eighteenth century, was acknowledged by Sir Joshua Reynolds, who speaks of Boucher as being "supreme in this respect."

CUPIDS WITH EMBLEMS OF THEIR CULT DESIGN FOR AN OVER-DOOR BY BOUCHER

4. *Delicious Colour.*—Boucher's erstwhile master, Le Moine, held Rubens's tradition. The three used vermilion in the same way, and produced their half-tones with deep rose.

"Nobody," wrote Diderot, "understood like Boucher the art of painting the colour of the sun and its complementary shadows upon carnations. He has all the warmth of Italy."

Boucher's colour-scheme was at once varied, harmonious, and brilliant. His skill is astonishing in the arrangement of dissimilar tints in his draperies—yellows with blues, reds with lilacs, and so on. He knew exactly how to preserve to each object its proper colour. His greens are always fresh and growing, and his reds are always aglow and blushing. His gradations of shades of colour are delicious—his verdures evaporate into blue, his foliage changes to grey, his distances become lilac.

Boucher's landscapes, like his amorous groups, are always holding revelries of courtship among themselves. His *chiaroscuro* never detracts from the effulgence of his foreground. His illumination seems to come from every corner of his composition. His lights are *blanc caillé.*

What wonder, then, that his "carnations" are tinged with a golden gloss overlying the bloom of ripe peaches! In his earlier flesh tints, his paint-pot was filled with fragrant roses; but in his later work, the purple of sweet violets suffuses his figures. His male carnations are no less convincing, vigorous and bronzy-red; they rival the finest effects of the great masters.

5. *Seductiveness of Touch.*—"Boucher's touch," writes M. de Baudicour, "was as facile as his imagination, *élegante et spirituelle.*" His lightness marches with that of Watteau in his distinction of heads and coiffures, and in his delicacy of hands and feet. His features are beautiful and they are seductive. With Michael Angelo Boucher marches in his intimate knowledge of the human form. He has no mannerisms, everything is redundant and exuberant. Where Boucher stands alone is in the expressions of his beauties and of his children, no one has excelled him in artfulness and artlessness combined.

All the thousand and one pretty nothings have their places. "Ces chiffons délicats," writes M. C. Blanc, "jouèrent un si grand rôle dans l'histoire, qu'il est permis sans doute de leur donner, sur la toile, plus de place que ne le voudraient rigoureusement les principes de l'Art." In his landscapes and foliage and other accessories everything is positive, active, and alert. "He touched," says M. Bret de Dijon, "the *tabagie* of Van Ostade with gold." Boucher's oil pictures, drawings, sketches, etchings, have all the *éclat*, the harmony, and the freshness of a most seductive touch. A dimple here, a beauty spot there, with a pencilled eyelash and a coral lip, attract and delight, alike, the lover of Nature and the suitor of Art.

6. *Entrancing Finish.*—Boucher found "Nature

rather too green and certainly badly illuminated." His friend, Nicolas Lancret—who rivalled him in admiration of Watteau—once said to him, "Well, yes, I am entirely of your opinion, Boucher, Nature wants harmony and fascination."

"The Anacreon of Painters" cast this double spell over his creations. A delicate pearly tone, blending together the softness of pure ivory and the flashing reflections of the opal, has diffused itself all over his compositions. A charming blush, whitening, pinking, or purpling as though crimson draperies were gently raised and lowered to admit the amorous sun, has suffused itself all over his beauteous goddess-forms.

Boucher has given us a dreamy *vaguesse*, which has much of the mystery of the ravishing unknown. The simple movement of peachy flesh, and the gentle pulsation of living form—all animated by blissful emotions—are emphasised by alluring eyes, which open and shut, and speak the language of love; and by inviting lips, which are offered for lover's kisses. Boucher, in short, gives us a dreamland of exquisite visions which makes us constantly long for more. When we have feasted ourselves upon what he has chosen for us, he unites our imagination with his own, and leaves us in regions peopled by fancies and by beings wholly lovely and loveable.

Boucher's "corrections" were simply wrought—merely a few lines drawn across his compositions to phrase the just arrangement of light and shade. These he did with his accustomed rapidity, taking up his sketch, or his partially finished oil painting, and in a few minutes adding immeasurably to its charm and force.

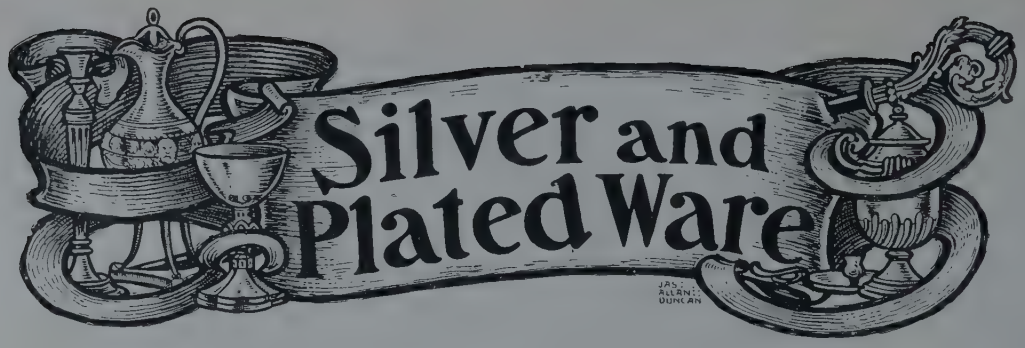
> Cet heureux et brillant génie
> Eut pour maître l'Amour, et le Dieu des Beaux Arts;
> Noble et voluptueux, toujours plein d'énergie
> Par une aimable et savante magie,
> Il sut parler aux cœurs, et charmer leurs regards.

With François Boucher the love of women prevailed to the end. Of all his gay generation, crowned with scented roses, he was the first to die. Pencil in hand, and alone in his studio at the Louvre, one of his pupils sought to disturb him. "N'entrez pas," cried the Master. One hour later he was found dead before an unfinished picture of *Venus à sa toilette!*

* * * *

NOTE.—Four of the illustrations which accompany this article are reproduced from drawings *à la sanguine*, by François Boucher, at the Victoria and Albert Museum.

JACOB WRESTLING WITH THE ANGEL BY BOUCHER



OLD CHURCH PLATE ST. LAWRENCE JEWRY

BY ERNEST RADFORD

ST. LAWRENCE JEWRY is pre-eminently *the* city church, attended on special occasions by the Lord Mayor, and conspicuous on account of its size and position is the compartment reserved for his use. One of the handsomest sword-rests, elaborated into something very much grander than the umbrella stands which have supplanted that article, is erected behind his chair, and with only a little knowledge of life as it used to be, it is easy to form a picture of an impressively solemn invasion of this particular church. The Lord Mayor, with his train of attendants; the parishioners, headed by Beadles with their tipped staves, and the Vergers in solemn state.

There cannot be much about the church itself in this paper, but catholicity distinguishes the taste of the modern connoisseur, and when it has been said that all the best men of that day were engaged in completing the architect's work, the reader will doubtless excuse a rather longer introduction than usual.

The magnificent organ case, with its carvings by Grinling Gibbons, must have been envisaged as a predominant internal feature by Sir Christopher Wren, for its lines and proportions are what they should be exactly, considering the space it was destined to fill. Peace be to their ashes who say that the work should be Gothic rather than classic, for there is rest for the protestant's soul in this building, and exaltation of spirit when there is music.

ORGAN CASE, SIDE VIEW
CARVING BY GRINLING GIBBONS
THE INSTRUMENT BY RENATUS HARRIS

In the minutes of the vestry meetings during 1683 is the following entry concerning this organ which should interest some of our readers. "This committee having seen the draft proposals of Mr. Harris * and Mr. Smith,* and being satisfied that they are both good workmen . . . it was put to the vote whether of them should make the organ, and it was thereby carried that Mr. Harris should make the same."

In the body of the church the communion table supported by angels, the font-cover, and much of the pew carving have all the same character,

* *Renatus Harris* (1640-1715) and *Bernard Smith* or *Schmidt* (1630-1708). The two most famous organ builders of their day. For accounts of their achievements and rivalries *cf. The Dict. of Nat. Biography*, Grove's *Dictionary of Music*, etc.

VENUS DEMANDING ARMS
FOR ÆNEAS FROM VULCAN
BY BOUCHER, 1728
Louvre, Paris

VESTRY, INTERIOR CARVING IN OAK OVER DOORWAY GRINLING GIBBONS

and though Grinling Gibbons's work may seem too florid and realistic, the objection touches the detail, not the *ensemble*, and the ornamentation is not out of place at all. To pass from the church to the vestry, a most wonderful little apartment. There we have Grinling Gibbons again, and as much of his work in a small space as one could desire to see. Remember that what we see here is nearly three hundred and fifty years old by this time, and that the whole is of Wren's design. Between the wood-carver's work and the plasterer's, in respect of its style and quality, there will seem to be little to choose. There had been many Italian artists in England, not a few of them plasterers, so the Englishman mentioned below must have been glad to be offered employment here. June 6th, 1683.—"The vestry was made acquainted that the committee for the church vestry (then in course of erection) had met and consulted Mr. Meade, the church plasterer, about a ceiling for the vestry room, and having passed two designs and advised thereon, they came to this agreement with Mr. Meade—that he should do the ceiling according to the design with a wreath, and should take such satisfaction for the same as Sir Christopher Wren should think the same worth, or else should refer himself to the parish for satisfaction." An entry made later in the same year shows that he received £26 in full payment.

SWORD REST
LORD MAYOR'S PEW

The painting, by Fuller, jun., forming the centre-piece, and representing the apotheosis of St. Lawrence after his martyrdom, has been attributed to Sir James Thornhill, but these "minutes" have settled the matter, and it need not be mentioned again. The father of this "Mr. Fuller" was highly esteemed, whereas little is known of the son, excepting that he pursued the same calling. "Clever, but idle: died young," the sparing biographer says.

The additions we are able to make to so brief an account, though not amounting to much, may be useful to other writers, and as the entries relate to the work he did in the vestry, they are properly quoted here.

"July 23rd, 1678. Ordered that the

Churchwarden forthwith cause to be painted on the plane in the middle of the vestry room ceiling the picture of St. Lawrence in a complete manner."

"October 1st, 1678. Ordered that the Churchwarden pay Mr. Fuller for painting the vestry ceiling, 12 guineas, and for gilding the ceiling, £16."

From this it appears that the work was taken in hand and completed in less than nine weeks altogether, so idleness, in this particular case, there does not seem to have been. The laziest man would be changed into the nimblest of beings with payment on such a magnificent scale in prospect, and a still later entry shows that the total of his receipts was £40 18s.

St. Lawrence shares with St. Magnus the distinction of having the oldest church plate in the City—a paten which may be as early as 1500, and an alms-dish dated 1524. That protestantism spelt ruin to the ecclesiastical art of that day is no news to the student of history whose studies have covered that ground, and the information that plate bearing witness to the ritualistic practices of pre-reformation days was either smuggled out of the country, or sent to the melting-pot, or taken to pieces to re-appear in secular guise is not intended for him.

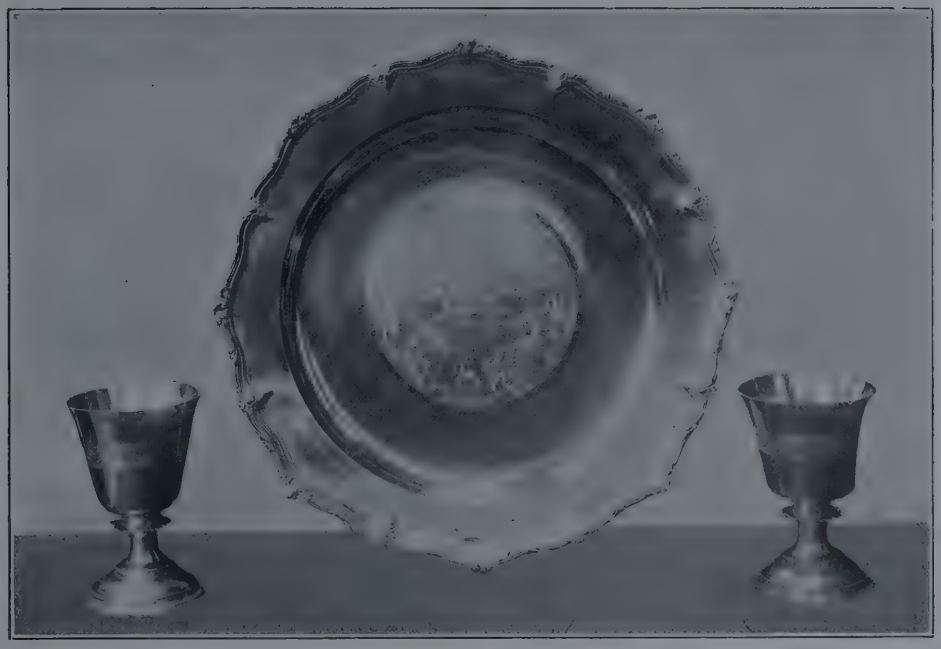
Take such a thing as a Monstrance. The shape of that article varied according to the nature of the relic it was designed to preserve. In one particular case where the form was cylindrical, and the material crystal, I have seen sections of it converted into silver-mounted salt cellars which the owner maintains to be priceless. We have in this case the history of an originally religious vessel, but there are instances of the reverse. Among the many "Communion flagons" there are some which were nothing but tankards, a peculiarity of which was the whistle concealed in the handle. A single example of a flagon retaining this feature is in St. Michael's, Paternoster Row, and there is a reminder of old English habits in the advice to "whistle until you get it" with which we are favoured sometimes. There were easier ways of obtaining plate for the Church than buying it, and one was to take it in *lieu* of a fine, as in the case of that Peter Philips, whose gift of "two cups" to St. Peter's in consideration "of being released from the office of scavenger" is duly recorded.

What follows is little more than a *résumé* of the information contained in Mr. Freshfield's beautiful

d *f*

a *e* *c* *b* *g*

a SILVER PATEN, UNDATED *b* SILVER-GILT PATEN, 1566
c SILVER-GILT CHALICE, IN CENTRE 1542, ONE OF THE EARLIEST SPECIMENS OF REFORMATION PLATE
d SILVER PATEN *e* SILVER WINE-SKIMMER, SIXTEENTH CENTURY
f SILVER-GILT PATEN, *TEMP.* HENRY VII., NO MARK, THE EARLIEST PIECE IN THE CHURCH
g SILVER-GILT SPOON, 1630



a *b* *c*

a SILVER-GILT CHALICE, 1561, WEIGHING 17½ OZ.
b SILVER-GILT ALMS DISH, GIFT OF MRS. SARAH SCOTT, 1751
c SILVER-GILT CHALICE, 1566, WEIGHING 18 OZ.

a *b* *c*

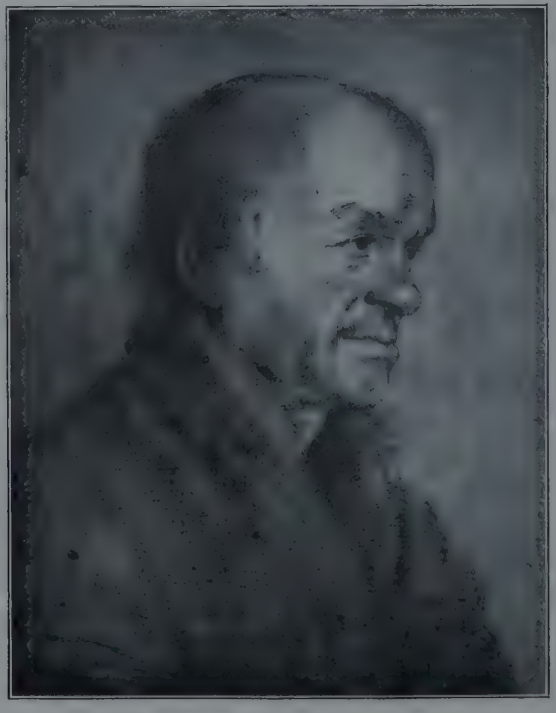
a CHALICE AND PATEN, AUGSBURG MARK, PRIOR TO 1600
b SILVER FLAGON, GIFT OF GILES MARTIN, MERCER, 1630, WEIGHING 90 OZ.
c HEAD OF VERGER'S STAFF, 1797

book, but it will facilitate the understanding of the illustrations we have, and to apologise for its introduction will hardly seem to be necessary.

Under King Edward the Sixth, the parishioners converted their plate to protestantism so far as that could be done in this way, so only a little remained to be pressed into service again when Mary restored the "true faith." "Under Elizabeth, the work of recasting and transforming proceeded apace, and what between her commissioners and the zeal of the parishioners, it is a marvel," the writer says, "that any pre-reformation plate escaped."

It follows that we retain only such pieces intact as the reformed church could do with. Such were chalices, covered or open; patens, either like platters, or supported by stems and feet; flagons, for replenishing chalices; wine-skimmers (like perforated tea-spoons) and the indispensable hour-glass. Also the above-mentioned tipped staves and wands of beadles and vergers. The parish cross elaborately wrought, and sometimes of wondrous design, figured in every procession, but whether any of these have been preserved I know not. Besides religious, there are a good many secular pieces to complete Mr. Freshfield's list of the plate to be found in these churches.

All pre-reformation plate is exceedingly rare, as we said, and to acknowledge the Rector's kindness, who has not only shewn us his, but also given us access to the store of information contained in the minutes of vestry meetings, is the writer's most pleasing duty. The history, in brief, of the present church is that an older one was entirely consumed by the Great Fire. Another which shared the same fate, but was not rebuilt, was the Parish Church of St. Mary Magdalen, Milk Street. The fire did not affect its endowments, however, and the benefice was forthwith united to that of St. Lawrence Jewry, and its importance as *the* City Church has lately been further increased by the union of St. Michael Bassishaw with the other two. The necessity of making proper provision for the most important of all these churches seems to have been recognised early. There are none whose records are fuller, or whose history would be better worth writing at length, and an article longer than this might be written on the men of the past who rest here.



JOHN FROBEIN BY HOLBEIN HATFIELD HOUSE COLLECTION

See page 228, Vol. VII.

MR. RANDOLPH BERENS'S COLLECTION AT PRINCES GARDENS

BY P. G. K.

It is a well known and oft-repeated theory that the interior of a house is a faithful mirror of the character of its inhabitant. It reflects his tastes, his education, and his inclinations. If this truism applies already to the generality of the community, it has quite an especial significance in the case of the collector—that is to say, a collector who has acquired his treasures gradually by patient search and by the help of his own knowledge, taste, or even instinct, as the case may be; and not the modern type of millionaire collector who, in the whirl of his business engagements cannot, or will not, devote his precious time to the pursuit which demands a considerable amount of leisure, and who prefers to employ agents whom he invests with powers to rake in whatever costly objects they may consider desirable additions to his collection. Not that in his case the rooms of his house act otherwise than as a faithful mirror, for they reflect little else than his wealth.

The house of Mr. and Mrs. Randolph Berens, No. 14, Princes Gardens, South Kensington, does not require much perception for deducing its owner's character. The most superficial, hasty survey shows that he is, by natural instinct, a collector, for almost every room is filled with cases containing interesting objects which transform the house into a veritable museum. The same reason, together with the provenance of Mr. Berens's treasures from almost every

OLD ENGLISH WINE OR HUNTING TABLE

A GROUP OF JAPANESE BRONZES

country under the sun, prove that he is a traveller in many lands, obliged by climate to spend much of the year away from home—in Italy and the near East for preference—and the house, though lacking none of the comforts necessary for home life, is in the first place a private museum, full of valuable objects openly exposed on shelves, mantelpieces, and tables.

But far more is to be learnt from Mr. Berens's collection. He is not only fond of archæology—this one can learn from the particular attention he has paid to objects of archæological interest—but he is a man of pronounced artistic taste, to whom the mere antiquity and rarity of a piece are nothing, if it does not appeal to him for its beauty and for the art that has helped towards its making. The objects of the collection in which he perhaps takes most pride, are the wonderfully perfect examples of prehistoric Egyptian stone vases, which formed the subject of a special article by Professor Sayce in THE CONNOISSEUR of November, 1902, and which are now on loan at the Victoria and Albert Museum. The beauty of the material employed and the astonishing perfection of workmanship and shape make these vases as interesting from the artistic point of view as their age (some of them dating back to about 6,000 B.C.) renders them from the archæological standpoint. And here it may be remarked that this collection is probably the finest in existence.

A GROUP OF AUSTRIAN PEWTER

A BRASS AQUA MANILE

Although it is impossible to do justice to such a collection in the necessarily restricted space of a magazine article, or even merely to catalogue the more important items, it will not be out of place to compile a short list of the objects or groups of objects of especial interest, to show the great range comprised by the Berens collection. The very furniture of 14, Princes Gardens, tables and chairs and other articles of daily use, form part of the collection. Thus the dining-room contains two remarkable old English wine or hunting tables, semi-circular in shape, and moving on castors, so as to be easily wheeled with the straight back to the fire. A segment in the centre lifts out showing a net underneath, into which the biscuits were thrown to be kept hot. Two small arms with trays moving on wheels were used for holding spirit bottles, whilst silk curtains on brass rods shaded the faces of the guests from the glare of the fire. One of these wine tables is made of mahogany with turned legs, the other of rosewood, beautifully decorated with brass inlay.

Another interesting piece is a trap-chair of oak, richly carved and ornamented. As long as the chair is unoccupied two curved iron bars lie back in ornamental recesses, but if the stop has been previously removed, these bars gently descend over the knees of any one sitting down in it, who thus finds himself a prisoner. He can only be released by the friendly help of someone raising the catch from the back. This is an amusing enough device, but the real interest of the chair lies in its date, 1665. There is of course the possibility of the chair being constructed at a later date from different pieces of wood carving. If, however, the date engraved upon it can be relied upon, it would serve to prove that Punch and Judy were popular characters in England already as early as 1665. The question, I believe, is still undecided. It may be mentioned in this connection, that there used to be in mediæval times a very deadly form of prison chair, in which a sharp spike shot out and transfixed the spine of the sitter.

Amongst other interesting pieces of furniture are a richly carved mirror in the drawing-room, by Grinling Gibbons ; an old oak bedstead with outstanding pillars, and dated 1680 (Charles II. period), and no less than ten Italian cassones or marriage coffers decorated in different styles, either with wood carving, painting, or gesso duro, and all filled to overflowing with embroideries and other textiles. Here should also be mentioned a very fine Persian mosaic harem door from the palace at Ispahan. On

OLD OAK TRAP-CHAIR

GROUP OF TANAGRA FIGURES

the tops of show-cases and cabinets in different parts of the house is a large collection of about two hundred Italian pharmacy jars. There are fourteen large hammered brass rose-water dishes, mostly Florentine. Also eleven Venetian processional lanterns in copper gilt, which have been utilised for the electric light, and a quantity of brass gondola lanterns. An interesting relic, also from Venice, is the characteristically-shaped ducal cap worn by the last reigning Doge. There is also a very complete collection of old English glass, and several hundred pieces of old English pottery, which, though perhaps not including any pieces of particular rarity, are fairly representative of all the different factories and the different

OLD ENGLISH CHINA CUPS WITH ANIMALS' MASKS

SALONIKA HAREM EMBROIDERY

wares produced at successive periods. Amongst these we may notice an important series of those quaint old English cups in the shape of heads of foxes, similar to those recently described in an article on Sir Walter Gilbey's collection. The absence of factory marks makes it difficult sometimes to decide on their origin, but it is known that such cups were made in Derby, Worcester and Staffordshire factories.

Mr. Berens's collection of pewter consists chiefly of examples from Switzerland and the Austrian Alpine provinces, which were noted for the richness of the designs and the beautiful quality of their metal, which has more silver in its composition than the

BROUSSA HAREM EMBROIDERY

CONSTANTINOPLE HAREM EMBROIDERY

English. One of the gems of the collection is a very fine brass aqua manile, representing a knight on horse-back in tilting costume. The Far East is represented by a set of some fifty bronzes from the Temple of Heaven in Pekin, remarkably pure and simple in design, and of a golden brown colour with pure gold hammered into the bronze in an irregular splash pattern. The specimens of Japanese temple brasses, lacquer work, and other *objets d'art* are equally noteworthy.

The Tanagra figures in the Berens collection have been unearthed from a tomb at Canusium, a very well known early Greek colony in Apulia, not far from Bari, which should be sufficient guarantee for their authenticity, a point not to be underrated at a time like this, when the forger of antiquities has turned his attention to these delightful miniature works of the sculptor's art with so much success that the greatest expert is sometimes at a loss to decide whether or not a figure is genuine. The seated figure of Diana in the centre of the group here reproduced is detached from the chair. Her left hand is missing, but otherwise the little terra cotta statuette is in an excellent state of preservation.

OLD ALBANIAN EMBROIDERY

But perhaps the most interesting section of the Berens collection is that devoted to textiles and embroideries. I am not referring to his splendid examples of sixteenth and seventeenth century embroidered coats and waistcoats, nor to the gorgeous old Genoa velvet hangings which once adorned an Egyptian mosque, and are now artistically hung round the walls of the two drawing-rooms, but to his unique and enormous collection of Turkish harem embroideries, which is probably

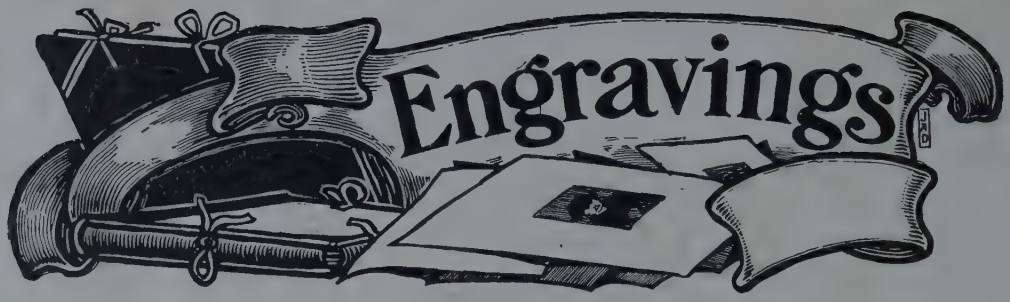
by far the most complete in the world. These embroideries, which are one and all of the most exquisite workmanship, sumptuous in colour and thoroughly original in design, are eagerly sought for by the agents of Greek and other merchants over the whole European and Asiatic dominions of the Turkish Empire, and have consequently become exceedingly difficult to acquire, unless one chooses to pay the fancy prices demanded by Oriental dealers. They are made by the ladies at the Turkish harems in their leisure hours, and come from twenty or twenty-five different localities, each of which the expert can easily recognise by certain differences in the style of the work. The distinguishing features are to be found not so much in the design, as in the infinitesimal differences between the stitches.

Most of these embroidered stuffs are Towels or Serviettes which are thrown over the shoulders of the slaves in the harems, when serving coffee or sweets, and this use accounts for the needlework being on both sides, and confined to the two ends, the plain part being used for wiping the hands or mouth. The most beautiful serviettes were, of course, not meant for everyday use, but for festive occasions, when they were brought from the boxes or chests, where they were jealously guarded. Hence the perfect condition of these gala pieces, most of which are from eighty to one hundred years old. It used to be quite a general custom, for a daughter who was given away in marriage, to take her own work to her new home, where it was proudly exhibited.

Never are two pieces found exactly alike, for these skilful needleworkers would not copy anybody else's designs, and allowed full scope to their own imagination. A curious feature is the intentional irregularity of all the designs. Certain obvious imperfections are purposely introduced to keep off the Evil Eye which is supposed to be attracted by any perfect pattern. The same rule applied to the old Persian and Oriental rugs and carpets. One can only be surprised at the exquisite delicacy of the work, the softness and richness of the colouring, the endless variety of motifs, especially if one considers the lack of artistic training and theoretical knowledge of the inmates of the harem. Most of the designs are borrowed from the world of flowers; the favourite one seems to be the Karanfil, a kind of pink which predominates especially in Asia Minor, where whole fields of the charming little flower are to be found.

A COUNTERPANE FROM PATMOS

The chief centres for these embroideries were Salonica (noted for the quality of the gold thread or wire); Adrianople (for borders); Albania, where the designs were of a more primitive and angular nature; Constantinople and Broussa, with designs of far greater freedom and suavity of line; and Kharput, with a marked preference for naïve needle-pictures of houses, trees, and boats floating on water which is generally suggested by silver stitches. A very quaint example in Mr. Berens's collection is a bed-spread or counterpane from the Island of Patmos, representing in different coloured silks a conventional figure of a man with his arms akimbo, and an eagle. It was at Patmos where St. John wrote during his banishment. The eagle was the saint's symbol. It is, therefore, not too much to suppose that we have here an embodiment of that local and historical fact.



OLD-TIME SPORT AS ILLUSTRATED IN PRINTS, BOOKS, AND PICTURES BY RALPH NEVILL. PART I.

THERE is something about old sporting prints, books, and pictures which attracts not only those devoted to sport, but also others whose interest in sporting matters may be but small. Indeed, these old-time representations of the sportsmen of another age engaged in hunting, racing, boxing, shooting, and even cock-fighting, seem to exhale such a breezy air of buoyant virility—such a keen enjoyment of life—that it is impossible for anyone possessed of healthy tastes to be totally indifferent to their attractions. Crudely untrue to nature, many of them doubtless are—with their galloping steeds in rocking-horse attitudes—making their way up to impossible jumps and a perspective which in a great many cases leaves much to be desired. Yet, with all their faults, there is an air of vigorous life too often lacking in modern compositions of the same nature.

The sporting artists and engravers of a hundred years ago certainly conveyed the impression that their hearts were in the particular sport which they depicted, whereas latter-day prints of the same kind unconsciously give one the idea of having been produced from a "snapshot" taken by a person whose particular business it is to deal with sporting subjects. They are, as it were, more true to life in a photographic sense, whilst yet somehow deficient in true vitality, and in none of them is there any trace of that robust humour which is often a conspicuous feature in old hunting and sometimes even racing pictures.

Life in England in the eighteenth and early nineteenth centuries was, without doubt, more joyous, more unrestrained, and possibly more really vigorous than it is to-day. The comforts and luxuries of existence were comparatively few, and such as there were appealed but little to the jolly "bumper-quaffing" country squires, to whom, in many cases, the metropolis was an unvisited and little-desired city. As young men fresh from the university, they would spend a certain time, if their purses allowed, in making acquaintance with the somewhat rough and ready amusements of the London of their day; but this period once passed, they were for the most part content to settle down to a regular country life,

CARRIAGE MATCH AGAINST TIME, RUN AT NEWMARKET, AUGUST 29TH, 1750

WEIGHING

living the same existence from year to year on the estate which afforded them the sport in which they delighted. Country life then was a totally different thing from what it is at present, when all parts of England are within easy and comfortable reach of one another.

At that time, the whole country presented a much more truly rural appearance than is at present the case, when every little town overflows to some extent into the surrounding districts, and railways (and of late even tramway lines) intersect almost every part of the land. The villages, if perhaps lacking in many things to-day considered indispensable, were quaint and picturesque in the extreme, whilst inhabited by an unsophisticated and robust peasantry, which possessed many odd characteristics, together with a keen enjoyment of such rustic amusements as then flourished throughout the land. Many of these amusements were, doubtless, not of a kind which commends itself to the more humanitarian and fastidious tastes of the present age, but, nevertheless, they were the natural concomitants of a robust and virile life, and it is problematical whether their disappearance has been an altogether unmixed blessing.

In the eighteenth century the rustic was contented in his cottage, as was the squire in his manor house, both of the two possessing but very limited mental horizons. The simple pleasures which fell to their lot were enjoyed with a zest and hearty appreciation which now has no parallel. The sportsman of the present day—that is, if he really wishes to have a just claim to that appellation, is more or less of a specialist, and, as a rule, cares but little for the sports in which he is not moderately proficient. In the past such was not the case; the old squires jogged after their hounds because they had a feeling that it was their nature to do so. No expensive hunters were in their stables, but, nevertheless, they loved hunting in a peculiar, old-fashioned way of their own which led them, later in the day, to celebrate its charms in song after a gargantuan meal washed down by copious potations.

The following is a picture of an eighteenth century squire, taken from a description published at the period. The squire described is a little independent gentleman of moderate income. His usual dress was a plain drab or plush coat, large silver buttons, a jockey cap, and he almost always wore hunting boots. His time was principally spent in shooting, hunting, or angling. His travels never exceeded the distance of the county town, and that only at assize or session time or to attend an election. Once a week he commonly dined at the next market town with the attorneys and justices. He went to church regularly on a Sunday, read the weekly journal, settled the parochial disputes between the parish officers at the vestry, and afterwards adjourned to the neighbouring alehouse, where he usually got drunk for the good of his country. He never played at cards except at Christmas, when a family pack was produced from the mantel-piece. He was commonly followed by a couple of greyhounds and a pointer, and announced his arrival at a neighbour's house by smacking his whip or giving the view halloo. His drink was generally ale, except at Christmas, the 5th of November, or some gala days when he would make a bowl of strong brandy punch garnished with a toast and nutmeg. A journey to London he reckoned as great an undertaking as is at present a voyage to the uttermost parts of the earth.

Possessing a warm stable for his horses and a good kennel for his hounds the mansion of one of these squires would be of plaster striped with timber, which was called "callimanco work," or of red brick with large casemented bow windows, a porch with seats in it and over it a study. The eaves of his houses were well inhabited by swallows and the courtyard set round with hollyhocks, whilst near the gate would be a mounting-block. Round the squire's hall hung flitches of bacon, whilst fowling-pieces and fishing-rods adorned his mantel-piece, the vacant spaces being occupied by stags' horns.

On the wall were pasted *King Charles's Golden Rules* and *Vincent Wing's Almanack*, whilst in his window lay *Baker's Chronicle*, *Fox's Book of Martyrs*, *Glanvil on Witches*, Quincey's *Dispensatory*, Bracken's *Farriery*, and the *Complete Sportsman*.

At Christmas he would entertain his tenants assembled round a large glowing fire made of great logs. He would then tell of his exploits in hunting, describe the best sportsman of his time, and traditionary legends of the village respecting ghosts and witches would be narrated by his guests till fear made them afraid to move. In the meantime the jorum of ale would be kept in continual circulation.

The squire's best parlour, which was never opened but on very special occasions, was furnished with Turkey worked chairs and hung round with portraits of his ancestors, racehorses, and hunting scenes, whilst hung up in different parts of the house might be seen the broad swords, partizans, and daggers wielded by the owner's predecessors in ancient days.

A simple life, truly, and one which would be little to the taste of the vast majority of modern sportsmen! Nor would the bags formerly made out shooting please latter-day devotees of the gun, for, as a rule, they would to-day be considered ridiculously small; but, of course, the perfection of modern

breech-loaders must be taken into consideration. On the 12th of October, 1781, a party consisting of the Duke of Bedford, Lord R. Spencer, Mr. Fox, Mr. Dutton, Mr. Faulkner, Mr. Fitzpatrick, and Mr. Colquhoun, shooting over the latter gentleman's property at Witham, in Norfolk, had what was chronicled as a very big day indeed; the account of the day's sport concludes "perhaps a greater quantity of game was never killed by one party in one day in England." The total of the game killed was forty brace of cock pheasants, twenty brace of hares, besides some partridges and woodcocks—a day's sport which would now not even call for passing mention on a very moderate estate.

MRS. THORNTON IN HER JOCKEY DRESS

As regards old shooting prints, they are not, with some few exceptions, usually of any great interest, the subject not being one which lends itself to illustration. Morland, of course, executed some good work indirectly dealing with shooting, such as *The Sportsman's Return*, *The Benevolent Sportsman*, and the like, but there are few good representations of the sport itself as practised in old days. Most of the delineations of shooting are stiff and devoid of life and vivacity.

Amongst old sporting engravings there is one which stands out from the rest by reason of the curious match which it commemorates. This print represents the racing carriage of the famous Duke of Queensberry, "Old Q.," who, when Earl of March, made a wager of 1,000 gns. with Count O'Taafe (an Irish gentleman also notorious for his bets and

MRS. THORNTON'S RACE AT YORK, AUGUST, 1804

oddities) that a carriage with four wheels could be devised capable of being drawn at the rate of not less than 19 miles within an hour. The machine for this match was built by Wright, of Long Acre, who exhausted all the resources of his art to diminish the weight and friction as much as possible. For the harness silk was employed, being artfully combined with leather. Four blood horses of approved speed were next selected with two grooms of small weight and tried skill to manage them. A mile was marked out at Newmarket, and after some trials, in which several horses are said to have been killed, the match was fixed to be run on August 29th, 1750. Bets amounting to several thousands of pounds depended upon the result, but those who had wagered that the feat could not be performed lost their money, for the carriage was drawn over the appointed distance well within the hour. Three of the four horses which drew the machine had won plates. The two leading ones carried, including jockey, saddle and harness, about eight stone each, the wheel horses about seven, and the chaise with the boy that rode in it weighed about twenty-four stone.

"Old Q." was a celebrated character in his day. A shrewd man on the turf, he did not, like many of his contemporaries, impair his fortune; indeed, he rather increased it. Up to the last day of his life he was a great admirer of the fair sex, and at times knew how to be very generous. A picture of him, by Rowlandson, walking with a somewhat roguish-looking lady of attractive appearance was reproduced in THE CONNOISSEUR of January, 1902.

Another celebrated sporting character was Colonel Thornton, whose wife figures as the only lady jockey ever mentioned in the *Racing Calendar*. Her feat is chronicled thus :—"Saturday, August 25th, 1804. Mr. Flint's Brown Thornville, by Volunteer out of Abigail, aged, rode by the owner, beat Col. Thornton's ch. h. Vinagrillio, aged, rode by Mrs. Thornton, four miles, 500 gns."

MOUNTING, FROM AN ORIGINAL SKETCH BY ROWLANDSON

The weights for this race were what is known as catchweights, that is to say that Mrs. Thornton was to ride her own weight against Mr. Flint's. An enormous crowd assembled at York to witness this very uncommon race, and at the appointed time Mrs. Thornton appeared dressed in a leopard-coloured body with blue sleeves, the rest buff, and a blue cap, in which dress she is represented in the print here reproduced. Mr. Flint's colours were white. Before the race, odds of 5 and 6 to 4 were laid upon the lady, and in running the first three miles, as much as 7 to 4 and 2 to 1 were wagered in her favour.

During the last mile, however, it became evident that she would not win, and the odds veered round and were laid upon Mr. Flint. Notwithstanding that Mrs. Thornton displayed much excellent horsemanship, her opponent eventually won with much ease, to the great regret of the spectators, who were fascinated by her beauty and enterprise in taking part in such a sporting match. Over £200,000 is said to have changed hands over this race, which appears to have excited the liveliest interest in all parts of the country.

Amongst old racing prints, one of the best sets is that by Rowlandson, consisting of six coloured plates. They are *Betting*, *Weighing*, *Mounting*, *Racing*, *Between Heats*, and *Running out of the Course*. The series altogether presents a capital representation of the incidents of racing as they existed some hundred years ago whilst devoid of that spirit of caricature so noticeable in much of Rowlandson's work. It is to be acquired with comparative ease, and collectors of sporting prints should not fail to include this set amongst their possessions. Rowlandson executed a good many sporting prints, but the greater number are practically caricatures, and are not very suitable for decorative purposes. He was by nature more addicted to the pleasures of a town life than to rural sports, though it must be added that whenever he seriously devoted himself to depicting scenes of country life the result was excellent.

THE STAG TAKING SOIL AFTER WOOTON

Morland, on the other hand, was pre-eminently the painter of rustic existence. A good deal of his work dealt with sport though somewhat indirectly, but at the present day his pictures have been so frequently reproduced, and are so well-known, that it is almost unnecessary to speak of them here. As regards Morland's pictures of animals, it may be mentioned that he was never what may be termed an animal portrait painter. Being but ill-grounded in anatomy, he was most successful in pourtraying those animals whose forms were much dissimulated by their covering, such as pigs, sheep, rabbits, etc. For the most part, whenever he chose to paint a horse, he would choose an aged one, not so much, probably, on account of thinking it picturesque, but by reason of the strong character of its form which lent itself well to his peculiar genius. As models, Morland frequently made use of his boon companions. Thus, in "The Sportsman's Return" "Dirty Brooks," the cobbler, one of the artist's drinking cronies and agents, is depicted leaning out of his stall.

From early in the eighteenth century there was in England a great demand for pictures of horses and dogs. Concerning this taste, the author of *The Present State of the Arts in England*, published in 1755, says: "As soon as a racehorse has acquired some fame, they have him immediately drawn to the life. This, for the most part, is a dry profile, but in

other respects bearing a good resemblance. "They generally clap the figure of some jockey or other upon his back, which is but poorly done."

About this time, the great English animal painter was John Wooton, who furnished the aristocracy of the day with pictures of their favourite horses and hounds. He frequented Newmarket, and was considered an excellent painter of horses. Hunting pieces, of which a great deal was thought, and which were engraved, were also produced by him, and he was wont to obtain comparatively large prices for his works. In later life, Wooton took to landscape painting, imitating at a very long distance the manner of Claude and also of Poussin; but in this line he attained to no success.

THE DEATH OF THE FOX BY HOWITT, 1791

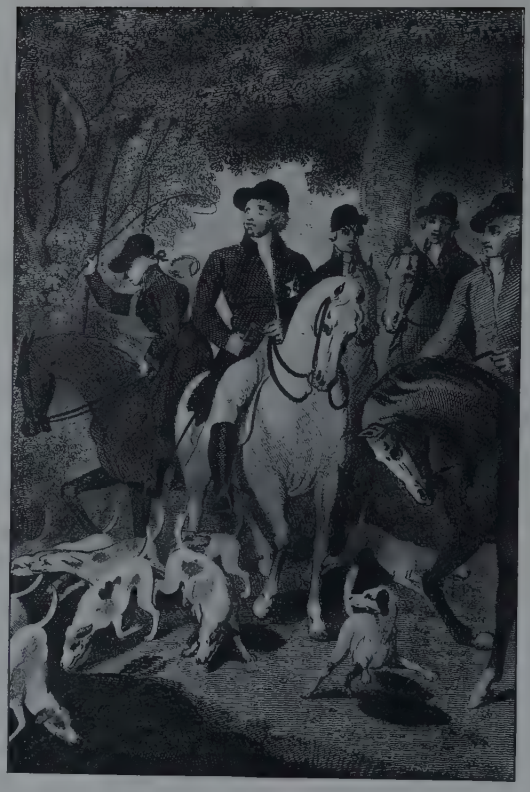
The patrons of Wooton were not as a rule people who had any knowledge of art or were possessed of much natural taste. For the most part the hard riding, drinking, and swearing top-booted gentry of the day required a coloured chart of a horse with all his good points displayed as in a diagram rather than a picture, which at the same time should be a work of art.

Another horse painter of this day was James Seymour, born in 1702, the son of a hawker who was fond of art. Seymour drew exceedingly well, especially with the pen, and his delineations of the horse are marked by much spirit and character, but he was extremely lazy and when he attempted to give more finish to his work his defects very quickly appeared. His finished compositions indeed are few, and he is best known by his drawings.

In 1724, at Liverpool, in which town his father was a surgeon, was born George Stubbs, A.R.A., who was the successor of Wooton as a painter of animals. Attracting attention by his *Anatomy of the Horse*, published in 1776, Stubbs very soon became the fashionable horse painter of the time, but his natural talent was too great to allow him to be satisfied with merely depicting horses in the mechanical lay figure style which so fully answered the requirements of the sportsmen of his day. Possessing a sound knowledge of anatomy, Stubbs never ceased to study and went in a great deal for dissection. On one occasion, it is said, he even carried a dead horse on his back up a narrow staircase to his dissecting room, but although it is known that he was a man of great muscular strength this is difficult to believe, though, perhaps, if the animal was merely a small pony the feat may really have been accomplished. Stubbs's works were

engraved by Woolett, Earlom, and Green, whose engravings attained much popularity. After a long and busy life, extending to eighty-two years, this artist died in July, 1806.

Sawrey Gilpin, R.A., was another eighteenth century artist who attained celebrity as an animal painter. Gilpin painted both in oil and water colours, but though his pictures display great spirit his colouring is poor, whilst their execution is deficient in the higher technical qualities. Elected A.R.A. in 1795, he became an R.A. in 1797, and died some ten years later.



GEORGE III. GOING OUT WITH HIS STAGHOUNDS IN WINDSOR FOREST

A curious feature in old hunting pictures is that instead of the short horn used in England at the present time a French horn, such as is still used in France, is sometimes depicted as being carried. A print by Howitt, reproduced in these pages, is a case in point, whilst a proof of the French hunting horn having been used by the Royal Buckhounds is afforded by the frontispiece of the first number of the old sporting magazine which was published in October, 1792. This shows the turning out of the deer for the Royal Hunt, and His Majesty, George III., is a conspicuous figure in the picture. With the dawn of the nineteenth century, the French hunting horn appears to have been abandoned, and at the present day a great many sportsmen are unaware that the instrument in question was ever carried out hunting in this country. It would be curious to know whether the calls blown on the old hunting horn were identical or in any way similar to the ones sounded in France. In the *Gentleman's Recreation*, a book written by Nicolas Cox and published in 1697, under the heading of Hunters' Terms, three kinds of blasts are mentioned, namely: "The call—a lesson blowed on the horn to comfort the hounds. A recheat—a lesson likewise blown on the horn. The mort, or death, is blown at the death of any deer." In addition to this, it says: "There are several other lessons which you may find in the sculpture of notes for blowing on the horn." In another portion of the same book is: "It was formerly termed wind a horn, because (as I suppose) all horns were then compassed, but since straight horns are come into fashion, we say blow a horn, and sometimes sound a horn." It is therefore clear that already at the end of the seventeenth century the round French horn was falling into disfavour; but still, it appears in some cases to have lasted up to the nineteenth, for the present writer has seen it depicted, as has been said, in a considerable number of hunting pictures of that date.

(*To be continued.*)

THE WEDGWOOD COLLECTION AT NOTTINGHAM CASTLE MUSEUM

BY H. ELLEN BROWNING

PART II.

AMONGST the many jardinières the most beautiful is a very lovely piece in a rare shade of pink jasper. It is oval in shape, has white Medusæ-head handles, a very artistic border composed of branches of olive interspersed with masks, and a most charming design of cupids playing musical instruments, probably Flaxman's.

Another very striking bit is a small sized plant-pot, chequered pink and white with olive-green quatrefoils on the white squares; broad raised white arabesque borders and tiny green quatrefoil edging round the rim. A tri-coloured piece of great value also is a two-handled covered vase of solid pale sea-green jasper with medallions, white on a pink ground, and exquisite garlands of olive-green ivy leaves and pink bunches of berries, and baskets of grapes suspended by long pink ribbons. The designs by Lady Diana Beauclerk, and the particular pink shade of the "body," indicate 1791-2 as the probable date of this piece.

A plant-pot, the design white in high relief, *Cupid Sacrificing*, on solid olive-green jasper, seems to be about the same period, as well as a very graceful olive-green, two-handled, covered vase, with Bacchus-head handles and *The Apotheosis of Homer* in white relief; and two smaller ones of the same shape and colour, one with a design after Lady Templeton of mothers and children, the other with designs after Miss Crewe's *Domestic Employments*.

A small lily vase of superb texture is very simply decorated with garlands of white roses in high relief on a ground of solid green jasper.

The "Regent" vase, a large tri-coloured piece, is most valuable because it is unique, but it can scarcely be placed amongst Wedgwood's most beautiful creations. It consists of a broad, oval, covered vase of pale blue jasper with shell handles and Britannia on the lid, supported on a white and green plinth by the allegorical lion and unicorn. A medallion portrait surmounted by the Prince of Wales's plume on the front of the vase stands out, however, with great effect amongst festoons of roses, trophies, etc.

An attractive set of chimney ornaments consists of a large ewer and two *pot-pourri* pots in fine black jasper. The former has a coiled serpent handle and an acanthus leaf spout in white; the latter, satyr-head handles and white decorations on the lids. Both are decorated with Flaxman's *Dancing Houris*, splendidly modelled, with conventional designs below and above them. Two larger black jasper two-handled vases with classical designs are also very worthy of note, and a large rose-bowl of "dipped" black jasper with one of Lady Diana Beauclerk's dainty designs is most fascinating, as is too a black jasper vase supported on a white jasper tripod of three bulls' hoofs and their heads on a six-sided white perforated plinth. A very striking piece is a large pale blue jasper vase with pierced cover on a key-bordered plinth, placed upon a particularly handsome square pedestal with rams' heads and griffins at the angles, and classical medallions. The vase is elaborately decorated in high relief round the base, and has medallions amidst rose garlands tied with ribbons on to rams' heads in high relief on each of its four faces.

Amongst the number of tea-cups and odd pieces of different sets I may call attention to a most perfect specimen of blue jasper, in the form of a fluted cup and saucer, with exquisitely moulded high relief designs of children on the cup and a raised acanthus leaf border round the saucer; also two cups and saucers and a covered sugar-bowl of lovely pale lilac-pink "dipped" jasper with raised conventional designs. A round teapot, coffee-pot, and cream ewer of dipped lilac jasper with Flaxman's Cupid designs in high relief, very simple and effective in style, is lovely, and a tiny cup and saucer of the rarely-met-with solid cocoa-and-milk tint with beautifully modelled little Cupids in high relief is equally charming; so, too, are a covered broth-bowl in chocolate "dipped" jasper, with Cupids at play, and raised acanthus-leaf borders on base and cover; a

THE "REGENT" VASE

"dipped" sage-green, covered, two-handled caudle-cup on stand, with conventional designs in white relief; a sage-green cup and saucer with white polished rims, medallions after Lady Templeton, and broad chequered borders of bright blue and white; a round *lapis-lazuli* tea-pot and sugar-bowl of small size, with fluted tops and high relief Cupid designs; so, too, are a teapot, cream-jug and sugar-bowl of dipped *lapis-lazuli* jasper with medallions in compartments, trophies, etc., on side panels, octagonal in form and lily borders; and a pale blue "dipped" jasper teapot with white acanthus spout and double handle, with very dainty raised white designs, are all very good. A lovely small sugar-bowl in *lapis-lazuli*

THE CHARIOT OF LOVE
ON PALE BLUE JASPER VASE

WATER JUG

BLACK JASPER VASE
DANCING HOURIS

WINE JUG

SACRIFICE TO CUPID
ON PALE BLUE AND
WHITE JASPER VASE

has the design of children at play cut away, so as to show the colour through in places, and produce an effect of light and shade; it has double borders at the edges of pale blue and white acanthus *overlapping*, and the rare, raised, oak-leaf and acorn design on the cover. This same raised design is to be found on the lids of two octagonal "dipped" pink teapots of beautiful quality, in different sizes, with Cupid and Psyche designs and raised fern leaves on their handles, and on that of the cream-jug which matches them, as well as on the lid of a small octagonal *lapis-lazuli* teapot of very fine quality. Two "dipped" black jasper cups and saucers with rose and ivy wreaths in high relief, and lilac medallions, are extremely choice; also a teapot, cream-jug, and sucrier in black jasper; and a cup and saucer in chequered black and white.

A very pale solid jasper grey-blue sucrier, with raised foliage on the cover, and one of the graceful *Children at Play* designs, polished edges and acanthus borders, is unmistakeably a gem. Equally choice is the tiny antique lamp in solid blue jasper, with Pegasus drinking, encircled by a wreath of oak and acorns.

Three complete tea-sets are especially beautiful:

1. A small "dipped" peach set, handles, spouts, rims, and a Beauclerk design of mothers and children in white; lids and saucers fluted and dainty raised acanthus borders.

HANDSOME PALE BLUE AND WHITE JASPER COVERED VASE

2. Bright green "dipped" jasper, two cups and saucers, lids, spouts and handles green and white, designs in compartments. Two small covered jugs for hot milk and black coffee, and big bowl to match.

3. White jasper, raised festoons of green ivy and pink berries, and small medallions on *lapis-lazuli* grounds.

A chocolate-jug and two cups and saucers in *lapis-lazuli*, with classical designs in compartments and lily borders, are marked WEDGWOOD, but the texture of the body feels a little doubtful, though another jug in "dipped" olive-green jasper of precisely the same design is apparently of the perfect period. A solid slaty-grey circular dessert-dish on stand is of very special quality, and has beautifully modelled festoons of grapes and vine leaves, with cupids round the base and an acanthus leaf border round the edge of the stand. There are several big bowls in various colours, some "dipped," others solid: all of them fine specimens.

The only tea-caddy in the collection is a small octagonal carved ivory one, mounted in gold and tortoiseshell, which has eight gold-mounted blue medallions on its panels, a gold key, and ring. A time-piece mounted in hand-wrought steel has six small oblong medallions, which are most effective. Two large wine coolers in ivory-jasper, rather unique as to shape, form one of the additions made by

Mr. Wallis; also a handsome chestnut basket of cream ware showing a bold design freely treated, two fruit plates with pierced borders, a delightful little mustard-pot on a saucer (made in one) with a green key pattern border; and a very gracefully shaped sauce-tureen painted with flowers, in Queen's ware; also a couple of cane-coloured bamboo pattern fruit baskets.

Amongst the smaller articles, most of which are the daintiest pieces, are twenty-six scent bottles, with and without chains, of various sizes, shapes (octagonal, oval, round, oviform), and colours; many of them with Stothard designs, such as a Zephyr, etc., and all mounted in gold or silver.

Ten ivory tooth-pick cases, one of tortoiseshell, and two of sandalwood, all gold mounted, have blue, pink, or lilac medallions of various shapes. A double opera-glass of grey-blue jasper has a superb little specimen of *The Marriage of Psyche and Cupid;* it is exquisitely mounted in gold. Two single blue cylinders, mounted in ivory and steel, have *The Cupid Market* and *The Chariot of Phaeton* on them. A round ivory, gold-mounted comfit-box has a superbly modelled Cupid bending his bow, in very high relief. One of the tooth-pick cases with the letters "M.W." on a gold plate is supposed to have belonged to one of the Wedgwood family. Another has on it *The Sacrifice to Hymen*, in the clearest of minute figures. An etui-case of ivory and gold shews tiny tri-colour medallions, pink, green and white; and a gold-mounted tablet-case, with *Souvenir d'Amitié* in gold across it, has very fine *lapis-lazuli* medallions. Three chatelaines of lovely old cut steel have blue and white medallions and jasper beads, seal, watch-key and pencil; so has a watch chain and pendant, three bracelets, several pairs of ear-rings, brooches, buckles, intaglios, and boxes of various shapes and kinds.

A pair of picturesque candlesticks, white figures of children and foliage against tree stumps of dark blue jasper are like those in Mr. Propert's collection; a very handsome black basalt lamp of large size is identical with one in the Jermyn Street collection, but of superior quality in not having been over-fired.

JASPER VASE PACETTI DESIGN

Amongst the Queen's ware is a plate belonging to a dinner-set made for King George. It has the royal arms in the centre, and is exactly like another, apparently of the same set, in the possession of Sir Henry Willett. Eight of the pedestals in this collection are mounted in brass for use as candelabra-stands, etc.

Perhaps the gems of the whole collection, setting aside the Portland Vase, of course, are the five large pieces illustrated on p. 97. The centre vase, 14 in. high, is black jasper of the finest quality; the beautiful design showing masterly modelling and most perfect undercutting, the pedestal, 8 in. high, being a "thing of beauty" in itself. It is flanked by a very fine pair of the Flaxman Wine and Water Vases, in pale blue and white jasper, 15 in. high; beyond which stand two more beautiful pale blue and white jasper, 14½ in. high, on pedestals 5½ in.

NOTES ON THE LATE E. M. KIDD'S COLLECTION OF PORCELAIN BY WM. BEMROSE, F.S.A.

THIS collection was formed by Mr. Kidd during the last fifty years, and was dispersed under the hammer last November. It was not a collection noted for fine and large examples; but rather of objects, though small in size, examples of ceramic art, appealing to the collector who valued design and art workmanship. The monetary value attached to many examples by the critical buyers present, would seem to point to the revival of the Derby Fabric covered by the following marks, viz., Chelsea-Derby, Crown and D in blue, and the puce mark.

The collection will be found to contain examples of several factories associated with Duesbury. Thus of Chelsea the following were interesting examples :—

LOT

117. Seated figure of a lady, holding a basket on her lap, two lambs at her feet, richly decorated scroll. 9 in. £21.
120. Pair statuettes, shepherd and shepherdess, on scroll bases, richly coloured. 10½ in. £38 17s.
133. Pair bell-shaped custard cups, with lids painted flowers. £11 os. 6d.

There were also many fine specimens of the Chelsea-Derby period, 1770-1784. A case containing specimens on loan had been in the Nottingham Castle Museum for over a quarter of a century, and are consequently known to many connoisseurs. This period is neither the heavy, florid style of the earlier Chelsea factory, which had just come into Duesbury's possession, nor yet the later inferior style of Derby. It has a character of its own, small and dainty, with a subdued treatment of the Chelsea *régime*, added to the personal impress of Duesbury, who desired to bring out new and less expensive examples, having a simpler but elegant treatment. If we study this view in respect to various factories, we can readily mark the improvement or decadence in style upon the change of proprietors.

LOT

327. Very fine set of Chelsea-Derby cabinet cups and covers, and stands to side cups, blue and gold fluting and borders, with medallions of Roman Emperors in sepia and coloured festoons; all 5 in. high, gold mark. £84.
329. Mug, Chelsea-Derby, blue borders and sprigs of flowers. £15 15s.
335. Ditto ditto ditto gold mark. £21.
337. Two Chelsea-Derby custard cups and covers, painted with garlands of flowers. On each cover a raised rose. Gold mark. £21.
362. Chelsea-Derby cup and saucer, decorated with sprigs of flowers in colours on a gold spiral ground. Gold mark. £16 16s.
365. Chelsea-Derby sucrier and cover, richly decorated with dark blue, gold, and red bands. Gold mark. £12 12s.

Of the Derby fabric bearing the earliest and second marks, viz., crown and D in blue and the puce or blue mark crown, D, and crossed batons, there were some fine objects. It is worthy of note that, as a rule, specimens bearing these marks are nearly always desirable examples (and it is seldom we find a piece of Derby unmarked, for Duesbury was a man of method).

LOT

161. A Derby plate of the "Barry Barry" service. £15 15s.
172. Two Derby kidney-shaped dishes, rich gold borders, in centre groups of exotic birds. £23 2s.
173. Two plates, ditto. £16 16s.
324. Derby group, "Stocking Mending." 6½ in. £18 7s. 6d.
328. Pair of Derby vases, *bleu d'Roi* ground, painted landscapes, richly gilt. 11 in. £21.
333. Derby mug with panel of fruit, painted by Complin. 4 in. £13 2s. 6d.
334. A Rodney jug, dated Ap. 12th, 1782. Damaged. £39 18s.
343. Derby cabinet cup, cover, and stand, gold stripes and blue border, with a coronet in panel. £30 9s.
368. Four finely enamelled Derby statuettes, representing the elements, "Earth," "Air," "Fire," and "Water." 7 in. £42.
369. The Swiss milkmaid, Derby figure, carrying two pails on a yoke, a pail in her right hand. 7 in. £33 12s.
376. } Two Derby groups, Cephalâus and Procris, and Rinaldo
377. } and Armida, richly coloured, Nos. 75 and 76. 6 in. £27 6s.
378. Fine Derby twisted handle cup and saucer, green ground, gold border, with a group of fruit by Complin. Puce mark. £40.
344. Derby tea and coffee cup and saucer, fluted with blue and gold decoration. Puce mark. £13 13s.
350. Fine Derby cabinet cup, cover, and stand, decorated in blue and gold. £15 15s.
358. Derby tea cup and saucer, painted blue and gold sprigs of flowers. Crown and D in blue. £10.
359. Very fine tea and coffee cup and saucer, painted with landscapes and delicately painted garlands of flowers in colours. No. 320; puce mark. £38 17s.
364. Rare and fine Derby jar and cover, *bleu d'Roi* ground, painted with flowers in panels, early mark crown and D in blue. £32 11s.

Derby biscuit has qualities peculiar to itself. It was not the ordinary body in use in the factory left unglazed, but was a special body discovered by Duesbury about 1771, in which year we know it was first introduced, by reference to the Chelsea catalogue of that date.

The real biscuit is of a light ivory tint, of a close grain and marble-like texture, velvety to the touch. When in the plastic state it was capable of being "cut up" to a nicety, to use the technical word. The figure, when fresh from the mould, came into the hands of the "repairer," who attached the head, arms, legs, and other accessories, such as dogs, lambs, vases, flowers, etc., to the main trunk by means of "slip" or liquid porcelain. The "repairer" would

SOME SPECIMENS OF THE KIDD COLLECTION.

then proceed to "cut up" or sharpen the drapery and smooth the flesh parts with modelling tools and wet brushes until the beautiful details we now see in the true biscuit figures made at this period were attained.

These figures, so we have been told by the old hands, were then placed in saggers for the kiln, along with some articles that were prepared for glazing, to let the biscuit have a "spitting" of glaze from the glazed objects near them. For on examination it will be noticed what a delicate glazing they possess, which has not been smeared or brushed on, so evenly is it spread, like unto the fumes from salt that glazed the salt glaze. We possess a medallion portrait of Mrs. Duesbury of very fine biscuit quality, on which a blob of glaze has melted and fallen from some glazed object placed in the same sagger.

All this careful clay sculpture was not required for the figure that was to be glazed and coloured. The glaze largely destroys the "cutting up" by filling up the finer work, and the colouring covered other defects.

It is for these artistic reasons that the Derby biscuit deserves commendation. It has been too long neglected by collectors who wish to collect with art knowledge, but who are too often captivated by gaudy colouring, which at times was much abused. The following example of Derby biscuit was of the finest quality. No doubt the prices will advance considerably ere long.

LOT

39. Derby Bisque, pair of statuettes, man holding a basket of flowers behind his back; companion, "Nanny Knapper," with her apron full of flowers. No. 361 incised, 10 in. high, Derby incised mark. £27 6s.

Many of the earlier groups and statuettes were modelled by clever artists—Swiss and English—and for grace and beauty of design and material have not been surpassed elsewhere. They often represent

English life, dress, and occupation. What figures are more graceful than Spengler's Shepherdess, leaning upon a gate, feeding a lamb; or Coffee's companion, the Shepherd; or Spengler's groups after Angelica Kauffman; or his Russian Shepherd, his daughter, and her lover?

The secret of the ingredients used in the production of this special biscuit was lost early in the nineteenth century, and a chalky-looking substitute came into vogue. No imperfect biscuit figures were allowed to leave the factory, and were generally charged 50 per cent. higher in price than when coloured.

Another factory, Pinxton, an offshoot from Derby, was also represented. It has seemed strange to some collectors that the special merits of Billingsley's first products, when he became his own master, are hardly known to London collectors. It is true the products were comparatively unimportant, and not particularly good in their art treatment, but rather for the delightful body (in the best period) produced at a small factory, presided over by an indefatigable spirit, with aspirations for better things to come. Billingsley was on the whole an unlucky man, as his ventures proved; but this ought not to detract from the good he did, in introducing several noted ceramic bodies now much sought after. Some writers are apt to make too much of his misfortunes, or bad luck, and overlook his merits as a potter and an artist.

The Pinxton, not being so glassy as his later bodies, lent itself through its mellow granulated body to the tender touch of his pencil. Several examples from his own hand were interesting. It is quite true he founded a school of flower painting, followed, more or less, by many ceramic artists; but his imitators cannot very well be mistaken for the original artist by those who have carefully studied his manner and colouring.

LOT

392. Fine Pinxton mug, flowers by Billingsley, blue and gold line border. 5¼ in. £12 1s. 6d.
393. Fine mug, circular landscape in sepia, gold borders, etc., painted by Billingsley (*vide* "Haslem," p. 63). £12 12s.
400. Cream jug, square landscape, mark P N 300. £37 16s.

Nantgarw, another factory due to Billingsley, was also represented.

LOT

95. Fine Nantgarw plate, 10 in., embossed border with panels of flowers and birds, and a large bird in the centre, impressed mark. £24 3s.
96. Plate, Nantgarw, turquoise and gold border, flower in centre, impressed mark. £15 15s.

LOT

99. Plate, Nantgarw, apple-green ground, three white panels, painted flowers, impressed mark. £14 14s.

Of Rockingham there were only a few specimens. The two best examples were the following:—

LOT

102. Fine Rockingham ewer-shaped vase, twisted gilt handle, fluted body, treated with grapes and leaves in gold; neck treated in raised coloured flowers. £27 6s.
103. Pair fine Rockingham octagonal plates, decorated in Oriental style. £21.

It is needless to make many comments upon Worcester, but it will be noticed that good examples of the Flight & Barr period are rising in value.

LOT

55. A Flight & Barr jug, painted in a panel, "The Woodman," after Barker, 6½ in. Inscription under base: William Figgures, born January 27th, 1760; Ann Figgures, born January 17th, 1760. £21.
64. A very fine fluted sucrier, cover, and stand, painted with circular landscapes, flowers, and richly gilt border on blue ground, 5½ in., crescent mark. £48 6s.
67. A tea-poy and cover, to match above. £35 14s.
75. Two-handled cup and saucer, white panels of flowers, four blue bands, richly gilt, square mark. £22 1s.
78. Fine vase, 7½ in., scale blue ground, white panels, finely painted with exotic birds and foliage, richly gilt borders, square mark. £120 15s.
79. A fine vase, similar decoration, 5¾ in. £52 10s.
80. Vase, *gros bleu* ground, two white panels, painted exotic birds, 5½ in. £33 12s.
268. Fine cream jug and cover, 5½ in., scale blue ground, white panels, chrysanthemum flowers; Dr. Wall's mark W. £26 5s.
277. Two bell-shaped cups and a saucer, scale blue, white panels, flowers, square mark, £22 1s.

Amongst the objects of general interest were several items relating to Lord Byron, which realised good prices.

LOT

406. Snuff box, oval, King Charles II. on lid. One of the 150 made by order of King Charles on his restoration as gifts to his adherents. The lid is carved out of "the oak." On a silver plate under the lid is represented in engraved landscape his escapes—1st, the oak; 2nd, in Pindrill's Mill; 3rd, in the fishing boat. £21.
415. Very fine miniature of Mary Chaworth; scratched on the back "Miss Chaworth, 1818." £42.
416. Mary Chaworth's watch; case of gold in repoussé and chased. £11 11s.
424. Lord Byron's dog's collar, named "Boatswain," brass, with toothed edges, engraved "Right Hon. Lord Byron.' "Boatswain" was instrumental in saving His Lordship's life, and was buried at Newstead. £22 2s.

The two days' sale of porcelain realised upwards of £4,000.

G.V. Cipriani inv.

F. Bartolozzi sculp.

CONJUGAL LOVE.

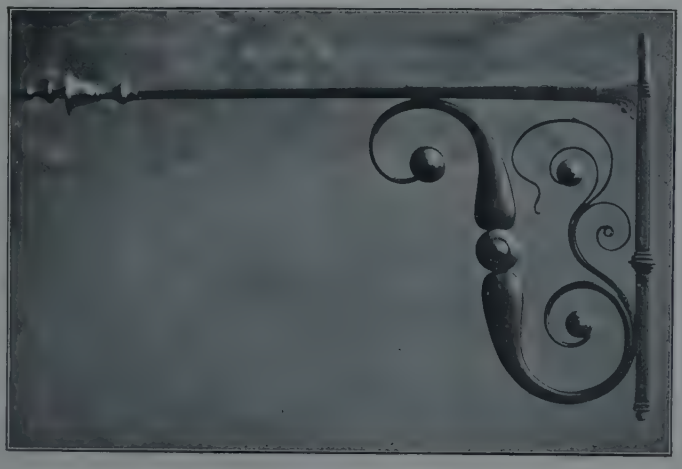
A Perpetual Fountain of domestic Bliss' — —
Here Love has golden Shafts implants here Darts
Has constant Lamps and waves his purple Wings.

SOME FORGOTTEN FIELDS
BY WILLIAM H. DRAPER

THERE are still places in England which contain treasures for the lover of fine work, but which are for the most part overlooked. The writer has made it a hobby to look specially for examples of good art in iron work, wood-carving, and stone, not in old manor houses and halls, but in farms and even cottages and in the smaller houses of country towns. The illustrations are a few examples of what he has found. There are particular uses to which these materials were put that seemed to our forefathers natural opportunities for decoration, and there was a true instinct in their choice which has been lost in the over-profuse decoration of the present time.

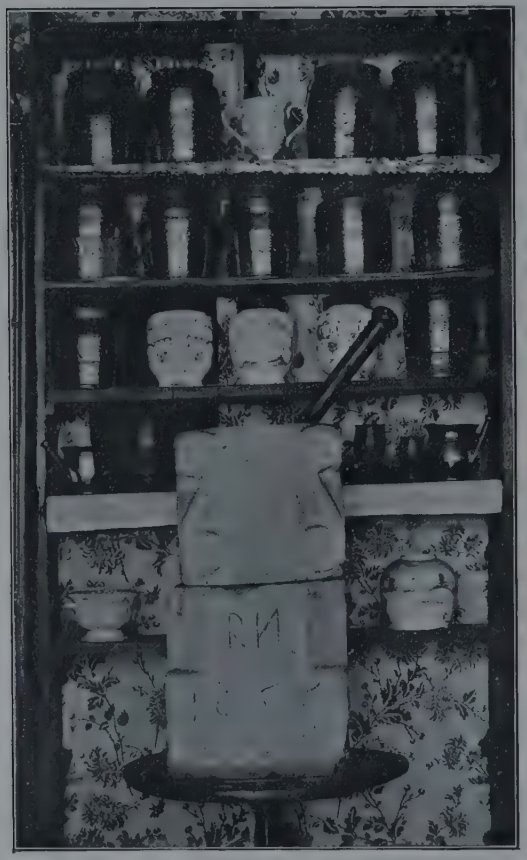
In the present paper we will deal with three such uses.

(1) Everyone knows how much real art was employed in the construction of grates and mantelpieces. In many of our old castles may still be seen some of the most beautiful mouldings and designs in the stone work of the fireplaces, and the beauty of the stone work was carried on, more often than not, into the iron and brass work of the grate itself. But what is less known is that the same instinct made the iron work used in kitchens and farm-houses partake also of the work of true art. It was felt that what men or women were constantly to see and handle would be better not only for strength but for beauty. And this artistic instinct was not a luxury of the rich and a monopoly of the educated, but, speaking broadly, was present in every class. Around the fire, as also at gateways and doors, life is in a manner focussed, and those were the spots where eyes would rest and might find pleasure. Something of the same instinct can be seen in the occasional fine iron work supporting the signs hanging in front of old-fashioned inns, which deserve a paper to themselves. Perhaps to most readers it will not be known that the thing shown in the first illustration has the old and picturesque name of "a sway." It must have hung for many a long year over the kitchen fire of the Shropshire farm-house whence it came, and that its maker thought well of it is shown by the fact that he cut his name, "Jos : Watson," on the inner edge of the main scroll; his genuine love of doing his work well is plain from the minute and beautifully conceived little "tailpiece" in the top right-hand corner. Of a good many examples of these old sways observed by the writer this is much the finest, but he has seen not a few interesting ones entirely of iron with no brass ornament as this has, and one quite small one had for its termination of the pole the figure of a peacock.



AN OLD-FASHIONED "SWAY" 3 FT. 6½ IN. LONG

(2) Another curious field that repays attention is that of the vessels used by the old apothecaries of two and three hundred years ago, some of which may still be found handed down in the chemists' shops and surgeries of remote country towns. In old days these apothecaries were great oracles, and were regarded by



A STONE MORTAR AND PESTLE 2 FT. 2 IN. HIGH

themselves and others as depositaries of much occult learning in the cure of ailments as mysterious as the means to heal them. It was part of their business to mix their own drugs and make their own potions, when manufacturing chemists were yet unheard of; and these processes would be far more impressive when performed in vessels with some style and distinction about them. Those were the days when old Robert Herrick sang:—

When the artless doctor sees
No more hope, but of his fees,
And his skill runs on the lees.
Sweet Spirit, comfort me.

When his potion and his pill,
Has, or none, or little skill,
Meet for nothing but to kill,
Sweet Spirit, comfort me.

When the tapers now burn blue,
And the comforters are few,
And that number more than true,
Sweet Spirit, comfort me.

The quaint style of the writing had its counterpart in the clothes men wore and the things they used, and there was a real art of which the quaintness was but a mode, and which had a beauty of its own. The two illustrations are of old mortars, one in a fine bronze or gun-metal, the other of stone and bearing the date 1665.

The metal one is larger than the ordinary run of brass mortars, and is marvellously poised on its centre, so that, although it weighs 18 lbs., a touch of the hand will set it spinning. It is curious that one of the handles has a loose ring in it as if for keeping it fastened with a chain, and between the handles are four raised figures that seem to represent a kind of chalice with something burning in them.

The old print from a picture of David Teniers, called *Le Grimoire d'Hypocrate*, perhaps gives some idea of the type of men and their surroundings who used these things.

(3) Our third point of attention shall be that of door-knockers, which, alas! like many other things that once gave character to our houses, are fast disappearing before the electric bell!

What romances cluster round some of these brave old heralds of "tidings, my Lord, tidings!" and how they seem to express the thoughts of their makers as well as of those who were to sound them and of those who should laugh or weep at their sound. It was a rather matter-of-fact mind, perhaps, which first conceived the obvious idea of making a knocker represent a human hand, as one often sees both in England and abroad; yet maybe he meant to picture all the divers hands that would beat upon a human door, from the timid hand of a little child, or the gentle hand of a woman, to the thundering hand of a man at arms demanding surrender, or the dull multitude of knocks that mean the common business of the world. The writer well remembers seeing one of these hand-knockers of the date of Queen Elizabeth with an elaborate old-fashioned frill round the wrist. It bespoke the

AN ANCIENT BRONZE MORTAR
7 IN. DIAMETER AND 5 IN. HIGH

"LE GRIMOIRE D'HYPOCRATE" FROM AN OLD ENGRAVING AFTER DAVID TENIERS

time and period when ruffs were the fashion and stiffness was in vogue, and we should hardly expect hands so encased to give other than a sharp, ceremonious knock, and the after-greeting to be of the rather stilted kind. When one thinks of all the different shapes and significance of hands there is perhaps more reason than one at first allows for choosing so obvious an idea, and the one conventional hand may suggest thoughts in the vein of Robert Browning's lines :—

> "As like as a hand to another hand!"
> Whoever said that foolish thing
> Could not have studied to understand
> The counsels of God in fashioning
> Out of the infinite love of His heart
> This hand, whose beauty I praise.

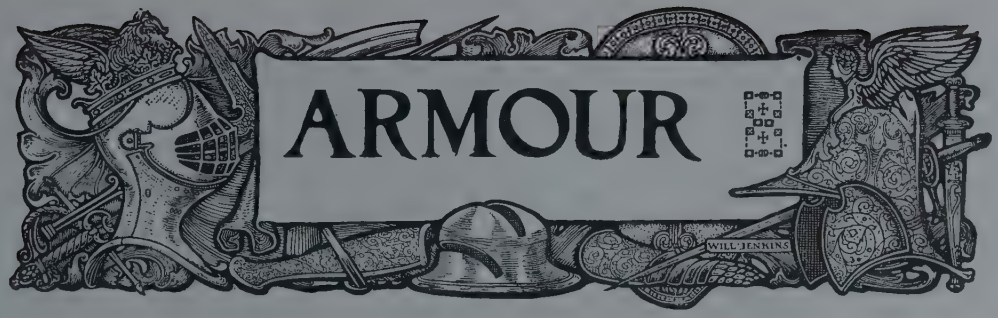
THE SANCTUARY HANDLE ON THE DOOR OF ADEL CHURCH, NEAR LEEDS

A more subtle idea for a knocker is that of a twisted serpent, which the writer saw not infrequently on doors in Italy. The tail was generally at the top and the head curved a little outwards below the curve of the body, which one's hand was intended to grasp. Whoever conceived this idea for a knocker must have been a melancholy or malicious man.

The curious round sanctuary handle shown in the last illustration is on the door of Adel Church, near Leeds, and is a very fine example, worthy to be compared with the larger one at Durham Cathedral. The church dates from 1100 A.D., and is one of the best known Norman churches in the country. The handle is of bronze, and the design represents the Evil One trying to swallow a man's head, and not succeeding! In a building near the church are some interesting altars of Roman times and also two ancient church chests and other relics, of which a fuller account may be given later.

No. I.—CORNER OF ROOM II. AT SCHLOSS AMBRAS

Photo by F. Grattl, Innsbruck



THE ARMOUR OF SCHLOSS AMBRAS BY M. MONTGOMERY-CAMPBELL PART I

During the Middle Ages and Renaissance, skilful armourers found some of their most liberal patrons amongst the ruling princes of the various German courts. To mention such well-known names as those of Spring-in-Klee, Plattner, Kollmann and Seusenhofer is merely to refer to a few amongst many artificers who excelled in the exercise of their calling. Germany, therefore, justly claims a high place in the past production of armour, and very specially of plate-armour, and resents the fact of her craftsmen's work being often catalogued in collections as of Italian origin. It is well known how in the latter half of the sixteenth century, Archduke Ferdinand of Austria, Governor of Tyrol, gathered together many valuable examples of the Nuremberg, Augsburg and Munich schools at his favourite residence, Schloss Ambras, above Innsbruck. After being subjected to various vicissitudes, the most valuable portion of this collection was removed to Vienna in 1806. Many interesting specimens were, however, brought back to Ambras in 1880, and together with later additions are well worthy of a visit.

In examining the offensive and defensive weapons of bygone days, we are continually met by the difficulty, that experts differ as widely in their conclusions regarding them as they differ on many other subjects which leave room for conjecture. There is also a considerable diversity in the descriptive and technical terms used by persons of equal authority on matters relative to the subject in hand. Again, whilst one writer will ascribe a certain piece of armour, confidently, to a particular decennial, another will broadly attribute it to such and such a century or half century. Where there has not been the sure guide of a well-known mark to establish date and place of origin, the testimony of knightly monuments, pictures, etchings, stained glass windows, and perhaps very specially of seals, has helped students in forming their conclusions. Consequently their reasoning has sometimes appeared to be rather from the particular to the general, than, as one would expect, from the general to the particular. In writing of helmets, that most painstaking investigator, Dr. von Essenwein, the late director of the Germanic Museum at Nuremberg, opined that it was necessary, whilst accepting the general theory of the gradual development of the armourers' skill, to allow for the idiosyncrasies of certain workers as well as for the individual tastes of wearers of helmets. What was apparently of a particular epoch, was not necessarily so, favourite types having been slowly and unwillingly discarded. At the same time, beauty of design and decoration increased manifestly with advance in knowledge, and the armourer's craft reached its undoubted zenith in the latter half of the fifteenth century, under the influence of Maximilian I., pathetically termed the "last of the knights." It seems reasonable when studying armour in general to be guided by similar principles to those enunciated by Dr. von Essenwein in reference to helmets. It should also be borne in mind that custodians and compilers of catalogues have a natural bias towards ante-dating the rarities which they describe or tabulate, and that it is therefore well to keep an open mind and compare the opinions of experts.

With limited space we can only give a cursory glance at the trophies decorating the walls of Ambras. Above the doorway of Room 2 (No. i.) are various pieces of armour, which include a closed helmet, an extra plate for strengthening the left shoulder, a left-hand gauntlet (*Hentze*), as well as an arbalest and mace. These are flanked by two interesting Hungarian shields of almost triangular shape, made of wood and covered with parchment. Their date is 1550. Very similar shields were used in France as early as the days of St. Louis. Breast-plates of *landsknechte* form the centres of the wall trophies, and from them radiate war-sickles, heads of halberds,

swords and rapiers. The most interesting amongst the swords are the formidable sixteenth century *Bidenhänder*, with long cord bound grips, and for the most part drooping quillons and short lateral projections some inches below the hilts. Such projections are wanting in some of the older *Bidenhänder* of this collection. Two-handed swords were carried by *landsknechte*, charged with defending the colours, and very similar weapons were employed, lance fashion, by knights in the deadlier tilting bouts, and termed *Panzerstecher*, being intended to penetrate the coats of mail often worn under plate-armour.

On the farther side of the door are several seventeenth century halberds with axe-blades. Others adorning the walls are crescent-shaped with drooping beaks. A group of those on the left, amongst the suits of armour in No. i., are of Dutch origin, with pierced blades and centres. Halberds existed already in the fourteenth century, but went through many changes as time rolled on, the earlier ones lacking the rich decoration and gilding characteristic of a later period.

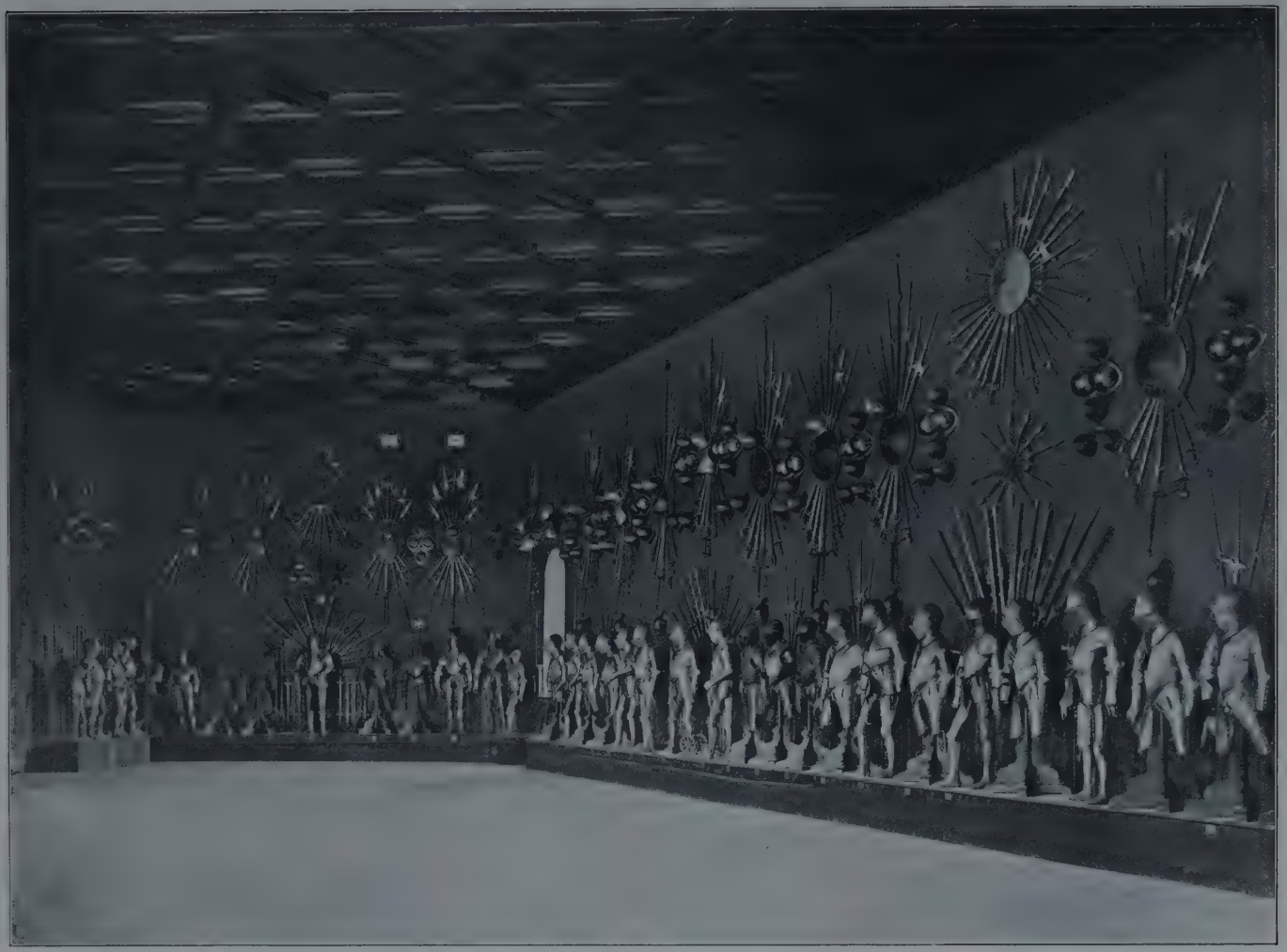
No. II.—WEAPONS IN COMMON USE DURING THE THIRTY YEARS' WAR
Photo by F. Grattl, Innsbruck

Amongst a group of weapons in common use during the Thirty Years' War (No. ii.), we find a heavily, if somewhat coarsely, engraved halberd, and also a war-sickle bearing the date 1604. These, as well as the central partisan, have suffered from bad cleaning.

The words glaive (*Glefe*) and war-sickle (*couse*) are used occasionally interchangeably, a practice condemned by several German authorities. Glaives are for the most part double-bladed, and have in addition curved, lance-shaped points some inches above the sockets. War-sickles are single-bladed, their shape not unfrequently resembling that of a common table-knife with or without a curved hook super-added. Others are closely akin to halberds. It is only in the extreme upper portion that they are ever double-bladed. By the door of Room 2 stands a halberd bearing the initials of Duke John Ernest of Saxony. The tassel and haft are modern.

The trophies on the long wall in No. iii. are more or less repetitions of those already described, circular shields (*rondaches*) sometimes replacing the breast-plates as centre-pieces. On the right in No. i. hang blackened Burgundian caps; one is also to be seen in the centre of No. ii. Varieties of these, with neck or tail pieces of over-lapping plates, umbrils, and occasionally also cheek-pieces or storm-straps, with perhaps the further addition of three iron bars forming a primitive face protection, were commonly worn in the seventeenth century by the retainers of greater men, and notably by the Pappenheimer, familiar to readers of "Wallenstein." In Southern Germany and Austria such caps were usually blackened, as was also the case with the armour of many obscure knights and men-at-arms. Several suits of blackened armour are ranged along the walls in No. iii. They have iron caps of one or other of the types just described.

Amongst the trophies in No. i., are high-crowned burgonet helmets such as were worn by German foot-soldiers in the seventeenth century, and also on the walls in No. iii. There are both polished and blackened specimens of German cabasset or pear-shaped morions of the previous century, some of which are decorated with the *fleur-de-lys* in honour of the Blessed Virgin. Ere leaving this part of the subject, one must not omit to notice the vamplates of lances on the walls of Nos. i. and iii. They



No. III.—THE LONG WALL: SUITS AND TROPHIES

Photo by F. Grattl, Innsbruck

were for the protection of the right hands of combatants, some being plain or merely studded with latten-headed rivets, and others more or less richly engraved.

Four grotesquely painted iron masks, representing

No. IV.—ARMOUR FOR THE "STECHRENNEN" *Photo by F. Grattl, Innsbruck*

men and animals, lie on the left platform in No. i. They were worn as visors at various gay tournaments, organised by Archduke Ferdinand, whose father, the Emperor Ferdinand I., bestowed on him Schloss Ambras in 1563.

Passing over the various wheel and flint-lock fire-arms, and the majority of the suits of armour, many of which are repetitions, we will examine the remaining illustrations more closely. In No. iv. are two typical half-suits of armour for the *Stechrennen*. Below each suit we find chanfrons (*Ross-stirne*) for the heads of horses. Their use was already familiar to the Greeks and Etruscans, but only became general in Europe after the close of the fourteenth century, as till then chain armour had been chiefly employed for the protection of knightly steeds. A great variety of chanfrons exists in different collections; some are very highly decorated. Some are so constructed as to blindfold a horse; others have apertures for the eyes.

On the right in this same illustration, we find *gardecuisses*, extra pieces for protecting the lower limbs of knights tilting across the *palia*; that is from either side of a raised partition. The armour of polished steel with radiating flutings on the left is German Gothic, and was probably worn by Maximilian I. himself. It has the characteristics of the latter half of the fifteenth century, large rondels studded with brass-headed nails for the protection of the armpits, and in addition to a smaller lance-rest, a huge *queue*, heavily rivetted to the breastplate, for supporting the butt end of the shaft of a lance. The shafts were often of the proportions of

No. V.—ARMOUR ATTRIBUTED TO ARCHDUKE FERDINAND AND KARL VON SCHÖNWERT

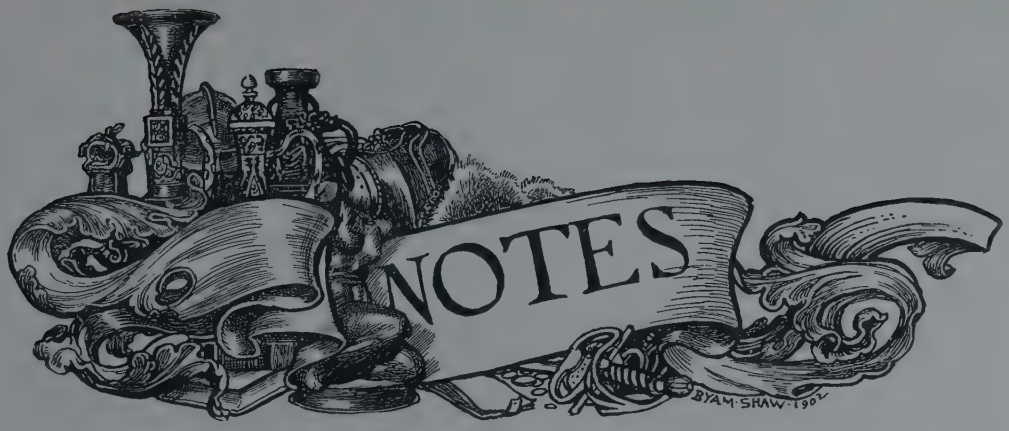
Photo by F. Grattl, Innsbruck

substantial saplings. The right hand gauntlet is articulated, whilst the left is, according to custom, fingerless and immovable. Both figures in the illustration under consideration carry shields. The figure on the right is covered by a *manteau d'armes* with chin protector (*mentonière*). The left figure has a small shield, which is almost square, but rounded at the corners, and slightly concave. This is attached to the breast-plate by means of ties of plaited flax. Such shields were generally of wood covered with leather, and sometimes decorated with painted devices in gesso. The helmet on the left is a good example of the great *heaume* or *Stechhelm*, consisting of three substantial plates constituting a complete head protection. The vacant space between the front and skull plates forms the occularium. Helmets of this design had the drawback of only allowing the wearer to see when stooping forward. *Heaumes* of similar pattern, but lighter construction, were worn in serious warfare. Armour destined for tournaments was made frequently of extra strength and weight to secure the more complete protection of the combatants. This, of course, included helmets in the construction of which great solidity was combined with much attention to decorative details. Crests and *panaches* were attached to the neck and skull-plates by means of plume-holders and leather laces. A thickly wadded cap, fitting closely to the head, was worn under the *heaume*, and also attached to it by strong laces passed through holes at each side of the helmet, which latter was fastened to the breast-plate by hooks and rivets. The weight of such ponderous suits of armour, as we have been considering, was arranged to be carried chiefly by the horse, not by its rider. The head-piece of the second figure in No. iv. is a fluted *salade* or *schale* of the latter part of the fifteenth or early years of the sixteenth century.

Photo by F. Grattl, Innsbruck

No. VI.—TWO THREE-QUARTER SUITS OF DECORATED ARMOUR, LEFT-HAND FIGURE WITH MEDALLIONS BEARING LATER INSCRIPTIONS

(*To be continued.*)



LORD ROSEBERY, who has many interesting views of old Naples, has purchased this picture and sent it to his Villa at Naples, where he entertained our King in the spring of this year. The photograph from which our reproduction of the picture is made was unfortunately taken before the picture was cleaned. The cleaning has brought to light a great amount of detail that was previously hidden by years of encrusted dirty varnish; and so small a reproduction gives little idea of so large a picture, which measures 9 ft. 7 in. by 5 ft. 2 in. It is believed to have been painted by Robert Barker in conjunction with Philip Reinagle about 1770. The detail in the landscape and the figures is remarkable, and anyone who knows Naples will be able to pick out many points of interest at the present time, such as the Castello dell 'Ovo, the beautiful Bay where Castellamare is; the favourite summer resort of Neapolitans, the road along the coast which leads to Vesuvius, Camaldoli, on the heights in front of the old tower overlooking Naples, the hill of Prosilipo, on which stands Virgil's tomb, and through this hill is bored the tunnel called Predegrotta, whilst many other sites may be located and buildings seen in the picture which have now disappeared, such as the famous ceramic factory of Capo di Monte, the site of which is now covered by a hospital. On the left of the picture right away in the misty distance, can be seen the group of islands, of which Procida and Ischia are the principal. The

The Bay of Naples By Robert Barker and Philip Reinagle Recently bought by Lord Rosebery

THE BAY OF NAPLES BY ROBERT BARKER AND PHILIP REINAGLE

figures in the foreground and the shipping in the Bay give additional and historical interest to the picture. Robert Barker was born at Kells, County Meath, in 1739, and painted many panoramic views, including London, Edinburgh, Dublin, Athens, Lisbon, Views of Rome, Florence, Elba, Gibraltar, Algesiras Bay, and Paris. In 1793 he built a new Exhibition Room at the corner of Leicester Square, and painted a panoramic view of the Russian Fleet at Spithead, which Exhibition was visited by the King and Queen, and became the talk of the town. A succession of panoramic views followed; they were very fine, and long favourites with the public. Stothard admired Barker's genius, and spoke of him in high terms, and Sir Joshua Reynolds also spoke well of his work. He died in 1806 at West Square, Lambeth.

Badge of Charles I.

Mr. H. St. George Gray, Taunton Castle, writes: "With regard to Mr. P. Berney-Ficklin's well-illustrated article on 'Stuart Medals and Royalist Badges' in the August Number of The Connoisseur, 1903, pp. 235-239, I send photographs (obv. and rev.) of one of these badges in my collection precisely similar to No. 13, p. 238, as regards the obverse, but differing entirely from it with respect to the reverse. The accompanying photograph (twice the size linear of the original) represents Henrietta Maria almost full-face. The upper perforation appears to be a recent addition, probably for suspension from a watch chain."

BADGE OF CHARLES I.

The Milton MS.

To any one conversant with the almost innumerable MS. poetical miscellanies of the seventeenth century, the Milton MS., of which so much is being said, is a fairly familiar object. The volume is a purely ordinary, not a scrivener's, transcript, from some unknown original, of Book the First of *Paradise Lost*. It occupies nineteen leaves altogether, the last being significantly blank, and the first containing an *Imprimatur* and the signature of Richard Royston, the eminent stationer.

It appears to the writer, looking at the relic as it stands, to be the case that a separate edition of Book I. was contemplated, as in other instances, the success of the undertaking being doubtful, and that this plan was relinquished on the completion of the arrangement with the actual publisher, by which he bought the copyright of the entire epic at a figure, which bespoke a certain scepticism also in his mind. If this hypothesis be not a correct one, there seems to be no interest in the MS. on any other account.

The Bureau du Roi

Our illustration of the Bureau de Louis XV. shows one of the sides of this famous work. Designed by Oeben, the bureau was made in Paris at the Arsenal in 1769, and is now preserved in the Louvre. The marqueterie, symbolising Fire, Air, Water, Poetry, War, and Royalty, is the *chef-d'œuvre* of Riesener. The bronzes, including the figures of Apollo and Calliope, were modelled by Duplessis and Winant, and sculptured by Hervieux. Many copies of this masterpiece exist, notably the celebrated replica by Beurdeley, and that by Dasson at Hertford House.

Historic Papers

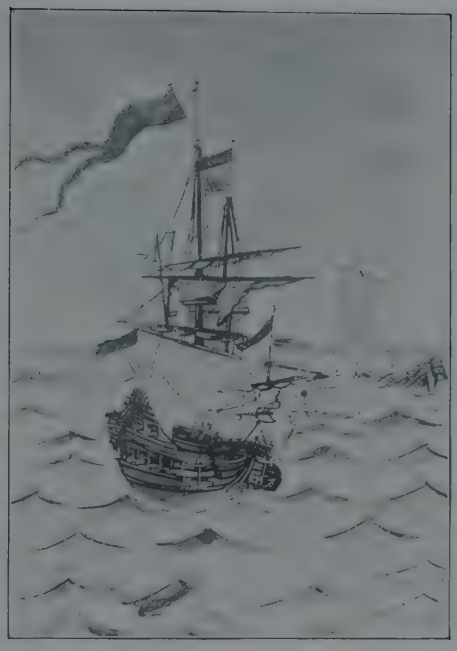
A remarkable find, and one that has rescued from destruction some materials of importance to the history of the nineteenth century, has just been made at Aquila. Signor d'Angelo, a librarian, noticing that his grocer was sending him successive parcels wrapped in old papers belonging to the distinguished barrister Signor Dominicis, not long since dead, conceived the idea that the heirs might have sold his old papers with a job lot as rubbish, and that some useful documents might be found among them. Purchasing the lot from the grocer, he carefully sorted them, with the result that he was enriched by finding unpublished

Edwin Foley
Walter Gassick

letters of Garibaldi, Mazzini, Cavioli, and other leaders of the revolutionary period. The letters throw much light on the stirring events of 1860 and 1861.

Stained Glass in the Windows of the "Elms," Topsham, Devon, owned by A. A. Amos, Esq.

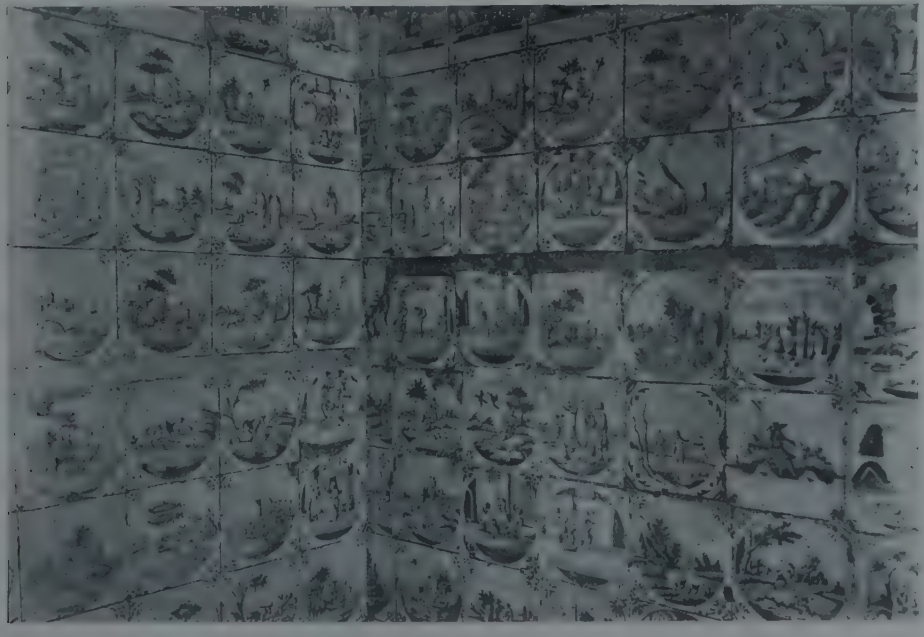
THE glass under notice is probably early seventeenth century, and is in an excellent state of preservation, being in almost as good a condition as when first executed. The colouring is excellent, and the figures depicted, emblematic of the seasons, the months, the elements, figures of the Apostles, and ships of the period, are executed with a freeness and boldness which show them to be the work of no mean artist. The panels, representing



STAINED GLASS PANEL AT THE "ELMS," TOPSHAM

ships, are almost unique, and the attention to detail in the drawing is remarkable.

The method of preparing this stained glass is known as enamelling glass, and about the period named was much in vogue. The Swiss have been the greatest masters of the art, their seventeenth century glass being very durable and well executed. A brief description of the method of preparation may not be out of place. To procure any colour, take glass of the colour required, heat to red heat, dip in water, which makes it fly in all directions, and repeat the process until the glass is so small that it cannot conveniently be handled; then put in a mortar and pulverize with some medium, such as gum water,



OLD DUTCH BLUE TILES AT THE "ELMS," TOPSHAM

sugar, or fat oil. Lay on glass to be painted, and level with soft badger brush ; place in a kiln, and heat to red heat again ; then on being taken out, the minute particles composing the colour have adhered to the glass on which the colour was laid.

The drawbacks of the method are the difference in expansion under extremes of temperature between the various coloured glasses, some of the colours—especially blue—being especially liable to flake off.

The glass under notice was probably brought to Topsham during the period when this town was the chief port of Exeter, a large trade being transacted with Holland, serge being sent there, and Dutch manufactures brought back.

Topsham is now a quiet and picturesque fishing village, on the estuary of the Exe, and bears traces of its Dutch trade, many of the houses being built with small Antwerp bricks, and old blue Dutch tiles adorning the interior of some of the better-class houses.

Deeds of house date back to 1600.

STAINED GLASS AT THE "ELMS," TOPSHAM

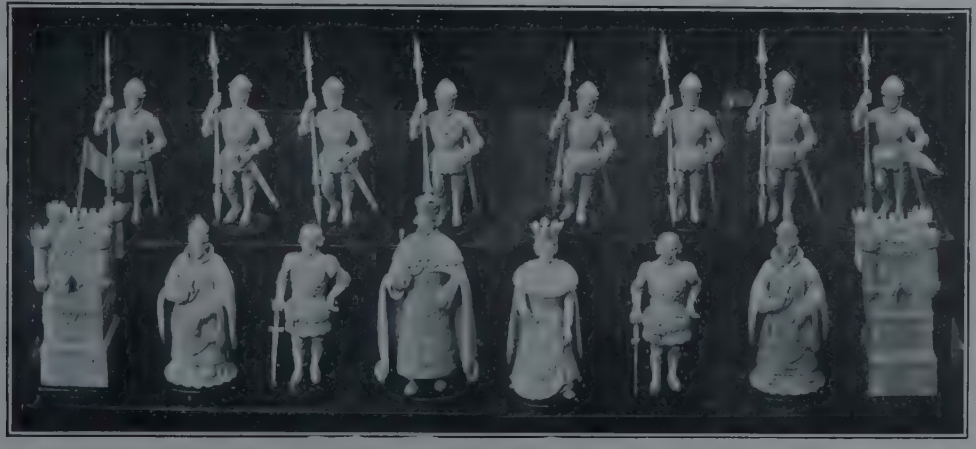
A SET OF IVORY CHESSMEN

Ivory Chessmen

"AMONGST my many hobbies are different sets of chessmen, including Indian, Persian, Sèvres, China, and Wedgwood sets, but the gem of all are undoubtedly those contained in the photograph, which in no way do them justice. They are of white ivory, probably French of the nineteenth century. The carving is most minute, elaborate, and beautiful. The red knights have long javelins and swords, the white knights swords and scabbards; they are nearly four inches in height. The red king holds an orb in his hand; his robes most elaborate. The queen's robes both back and front are covered with fleur-de-lys. The red and white sets differ, as will be seen from the photograph, the red castles, for instance, being square and the white round. I have never come across in England or abroad a set to equal them, and believe them to be quite unique."—*From the collection of Reginald Kemp, Esq., Barrister-at-Law.*

The late Shelley Event

THE second copy of Shelley's *Original Poems by Victor and Cazire*, 1810, sold at Sotheby's for £600, had a mark of sixpence inside; but it is understood that it cost the preceding owner fifteen guineas. Mr. Wise's first copy is said to have been acquired for about £500, and to have passed through the hands of Mr. Jaggard, of Liverpool. It was the one originally given by the poet to Harriet Grove, and was much shorter than the other. So far these are the only copies recovered; but in the case of a comparatively modern book experience points to the probable existence of others.



A SET OF IVORY CHESSMEN

ADVERSARIA BY AN OLD HAND

The Second-hand Bookseller vindicated

IT is an extremely common and plausible ground of complaint against the second-hand bookseller that, unlike other retailers, he observes in his transactions with his customers no reasonable proportion between the cost of his goods and the price demanded for them. To anyone unacquainted with the mechanism of the business no charge can seem more just. To anyone who happens to have gained even an imperfect insight into the bearings of the question, no charge can seem more absurd. That there are instances, and many of them too, where extravagant advances on cost are asked, and even obtained, is true enough; but two considerations have to be weighed in order to do ordinary justice to the bookseller, and these are of distinct character. The trade is one in which it is a periodical incidence for vigilant experts to secure, even in the face of keen competition, some undescribed or misdescribed item for a relative trifle—that is one point. The other is the inevitable contingency of Dead Stock, whatever care and skill may be employed in making purchases on the part of dealers, and the consequent need of realizing on saleable property the largest possible advance. This operation, again, is circumscribed by the minority of objects which are capable of an elastic realization. The present remarks apply in chief, if not exclusive, measure to houses which hold stocks of more or less appreciable importance, and which possess a working capital, entitling them to rank as merchants. These, the leading members of the second-hand trade, are apt to treat their profits as representing a percentage on the money invested; and, taking the latter at £10,000—rather a high average—the party or parties concerned expect to realize from 15 to 20 per cent. profit on sales. So they may and do, and often a great deal more; but these two drawbacks present themselves: locked-up capital in dead stock and loss on forced realization under pressure or for convenience. Every season thousands upon thousands of pounds' worth of books and other literary property are submitted to public auction with or without reserve, and, on the whole, bring a loss to the vendor, aggravated, if he buys in, by the likelihood that on re-sale the offers will not be so liberal, and there will be a second commission to pay.

If a bookseller could turn over all his purchases, nay, two-thirds of them, promptly, he could easily afford to part at much lower rates all round. But he has no affinity with ordinary callings, and must make a law for himself. Therefore a book buyer who repairs to a shop and expects to have a volume of some exceptional kind transferred to him at much the same rate as if he were buying stocks, is, as one may say, not a very wise man. When he has been at the occupation a few years he begins to know better, and reconciles himself to his lot when Mr. A. or Messrs. B. invite him to hand him or them a cheque for £20 for a *desideratum* on which he or they laid out a five-pound note an hour or two before. The bookseller has, in addition to the difficulties above-mentioned, a third, if more normal, one—his working expenses, which may be put at a sliding scale of from £5 to £50 a week, and all that expenditure, which is incessant, is a tax on his earnings.

A Respectful Query

AN edition of the well-known *Letters of Pliny the Younger*, not better known for anything more emphatically than the dramatic account of the earliest eruption of Vesuvius in historic times and the loss thereby of his uncle, bears on the title page the words: "Editio Nova *et Probabilior*." Is the latter term usual? Its meaning is obvious. The edition in question appeared at Leipsic, 8°, 1823.

A Singular Case of Cartomancy

IN his *Astrologaster, or the Figure-Caster*, 1620, John Melton relates an extraordinary story of a wizard who foretold twenty years before his death the tragical end of Henry Cuffe, of Merton College, Oxford, who was hanged at Tyburn for his concern in the Essex Plot of 1601. This conjurer informed Cuffe that he would come to an untimely death, and produced a pack of cards, from which he invited him to select three. Cuffe drew three knaves. He was told to lay them on the table with their faces downward. Then he, as instructed, took up the first, and he saw the exact likeness of himself in armour, surrounded by billmen and halberdiers; on the second there was a likeness of a judge—the same who afterward tried him; and on the third was a view of Tyburn, with the executioner. Cuffe laughed heartily at the time, but before his death he narrated the circumstance to some of his friends.

A Milton Query

IN a *New Latin Dictionary*, published at Cambridge in 1693, it is said that the material was partly derived from "a large Manuscript of MR. JOHN MILTON." Is it known whether this MS. still exists?

A Royal Chest.

SIR,—Anent your article in the current number of THE CONNOISSEUR of "A Royal Chest," to be seen in so remote a part of the country as Dartmoor. Perhaps the following facts may throw some little light upon the subject of its original owners, as the distance between Dartmoor and Bude across country would not be more than twenty or thirty miles. Some twenty years ago I visited a friend then resident in Bude, and he took me a drive in the neighbourhood, and we called at a farmhouse of the real old style, walled round almost like a miniature fort, and there "the owner of the property" had what he called the Royal bed-chamber, which I was taken to see, and surely enough the furniture was "regal"; the bedstead was simply magnificent with carving, and made richer with the crimson and gold. It is so long ago now that I cannot recall all the pieces the room contained, but I do also know that it had a fine old carved chest and several quaint chairs, "and very old without doubt." Our host informed us quite seriously that Charles II. used the farm as headquarters prior to the battle of Stamford Hill, fought in the immediate neighbourhood of Bude, "and this furniture had remained in the possession of his family," being handed down and prized by each successive generation, and they, too, had had at various times large sums of money offered, particularly from one or two Americans, for the whole of the furniture in that particular room.

Therefore it is just possible the carved chest you illustrate may have formed a portion of that unlucky monarch's camp equipage, and have originally been part of that particular farmhouse furniture.

I remember the name and address of the owner was Irwell, "Poughill, near Bude." Perhaps some of your West of England readers may be better able to connect the two than I can.—J. W. HORRABIN.

The Felix Joseph Collection of Wedgwood at Nottingham Castle.

SIR,—In Miss Browning's article upon this subject in your December number you illustrate on page 243 what purports to be the Tite-Purnell Portland vase in the collection. In my opinion this illustration, instead of being a direct photograph from the actual vase, has been reduced from the frontispiece in Professor Church's *Josiah Wedgwood, Master Potter*, Seeley & Co., 1903, with the usual defects of a photograph from a photograph. That illustrates the fine, well-known *slate-blue* example, formerly in the Propert collection, the vase for which I had to pay £399 at Christie's, June, 1902. The Museum Portland vase has a black ground, and certainly would not show the same light and shade. Every Portland vase made by Wedgwood differs in texture, colour, or modelling, and, for that matter, so does every ceramic work. The writer of the article remarks: "Its beauty is greatly enhanced by its being between a 'trial vase,' glazed and polished, made the previous year, and modelled by Pichler, and another 'trial vase' modelled by James Tassie, both of which are very far inferior in texture and delicacy of design to the later production." The Portland vase was never "modelled" by either Pichler or Tassie. The original antique vase was purchased from the Barberini family by James Byres, the antiquary, who instructed Pichler to make a cast from it. The mould was sent to James Tassie, who made several casts in *plaster;* some were painted, others left white. These casts are of great interest as the only faithful record of the celebrated vase in its perfect state. The "trial vase, glazed and polished," probably refers to a later issue made long after the "first fifty," about 1805. Examples of this issue are often met with. One can understand "glazed *or* polished"—a glazed vase would not require polishing.—FRED. RATHBONE.

THROUGH some regrettable inadvertence a couple of photogravures from Professor Church's monograph on Wedgwood in "The Portfolio" got mixed with the photographs intended for the illustration of Miss Browning's article on the Wedgwood Collection at Nottingham Castle Museum, and the famous Probert Copy of the Portland Vase was thus illustrated quite unfortunately instead of the Purnell-Tite Vase, which is the one at Nottingham. For this quite unintentional error Miss Browning (who was ill in bed at the time the photographs were sent on to THE CONNOISSEUR) begs to apologise to Messrs. Seeley & Co. for any infringement of copyright.

Erratum.—Through an unfortunate printer's error the word "eight" has been substituted for "eighty" in the third line of Mr. R. Nevill's article on Houël de Rouen. The passage should read, "during the last eighty years or so."

Shakespear By W. C. Hazlitt

WE are glad to see that Mr. W. Carew Hazlitt has been encouraged to bring out an importantly improved edition of his certainly remarkable monograph on Shakespear (Quaritch, octavo). The former impression propounded entirely new views of the great poet's first acquaintance with London, the origin of much of his work, his sources of obligation, and the nature and extent of his relations with Bacon and Montaigne; and we have now all this advance on our previous knowledge of a subject of national interest still farther developed and confirmed. The volume contains, among other facsimiles, the subscriptions to the will in their true order and the sole remaining vestige of the pre-Shakespearian Hamlet.

Pewter Marks

WITH Pewter fast assuming a value almost equal to old silver, Mr. Redman's latest handbook, "Marks on Old Pewter and Sheffield Plate," should prove of an enhanced value. While much has been written concerning Gold and Silver Plate, Pewter has been almost altogether neglected, but this useful little work, with its copious illustrations of specimen pieces and touch marks, should successfully fill the vacant space on the connoisseur's bookshelf. The book is issued by the author, in cloth, at three shillings.

A New Atlas

MESSRS. W. & A. K. JOHNSTON, of Edinburgh, have published a *Royal Atlas of Modern Geography* (£6 6s.) in large folio form, containing fifty-six maps and charts with an index to each. As regards drawing and printing, the maps are well nigh perfect, and the only fault to be found in this respect is the endeavour to crowd too many names into the pages—a fault on the right side. On the whole, the Atlas is thoroughly up to date, but the little map of Vienna on folio xx. shows the town intersected by the blue line of the river Wien, which has long since been bridged over along its entire course through the capital.

The Hundred "Best" Pictures

A NEW edition, which has just been issued, of the *One Hundred Best Pictures* (C. Letts & Co.), is accompanied by a prospectus stating that all the plates are reproduced by "genuine photogravure." It is about time that a little light should be thrown on such misleading statements. The very inferior process used for these plates, which are badly indexed, and include many examples unworthy to figure among the one hundred *best* pictures, is certainly not genuine photogravure, but a substitute which may compare favourably as regards price, but not as regards quality. *Genuine* photogravure shows no half-tone screen like these plates.

New Mezzotint Engravings

WE have received two fine modern mezzotints—*Lady Charlotte Greville*, by Norman Hirst, after Hoppner (P. & D. Colnaghi & Co.), and *Miss Nellie O'Brien*, by Frank Sternburgh, after Reynolds (Arthur Lucas). In the latter plate it is quite remarkable how the engraver has succeeded in rendering the half-shadow under the broad brim of the garden hat, neutralised, as it almost is, by reflected light. Of the picture itself Sir Walter Armstrong says in his book on Sir Joshua that "it is one of the three most entirely successful creations" of this artist. Of the *Lady Charlotte Greville*, a mezzotint of great delicacy, only 350 copies will be issued, after which the plate will be destroyed.

Josiah Wedgwood, by A. H. Church, F.R.S. (Seeley & Co.)

PERHAPS no more trustworthy authority could have been found to deal with the fascinating subject of the work of Josiah Wedgwood than Mr. Church, who is himself a Professor of Chemistry, and is said to have made important discoveries in mineralogy. He preludes his account of the Master Potter with an interesting chapter on his precursors, giving special prominence to Elers and Astbury, whose claims were acknowledged by Wedgwood in a letter to his partner Bentley, written in 1777. "Elers," says Mr. Church, "and his immediate successors inaugurated an era of experimental enquiry, but the great potter accomplished a more complete task. Under happier circumstances than those of his predecessors, with a keener sense of what was beautiful and appropriate, with more untiring industry and greater commercial aptitude, Wedgwood became the chief agent in the transformation of an entire manufacture." Mr. Church fixes 1760 as the date marking the boundary between what he considers "the crude and archaic work of the past," and the refined productions of modern times, and in clear and lucid language, such as the least instructed layman can understand, he examines all the peculiarities which distinguish the latter. He still leaves unrevealed, however, the true secret of the great reformer's remarkable success, for in the work of every genius, and a genius Wedgwood undoubtedly was, there ever remains an intangible something which it is impossible to define. The beautiful illustrations of this excellent essay include four fine photogravure plates and a great number of coloured and black and white reproductions of typical masterpieces, many of them from the Victoria and Albert Museum, with others from private collections. Amongst them will be specially noted the plaque of the *Sacrifice to Hymen*, in white and black jasper, that of *An Offering to Peace*, in white and green jasper, and the statuette, in terra cotta, of a boy holding a syrinx.

Collection of Glass at South Kensington

A BEAUTIFUL collection of old glass is now displayed in the new gallery built along the inner court of the Victoria and Albert Museum. Curiously enough only two out of the twenty or thirty show-cases are devoted to old English glass, the rest being filled with examples of glass made in Spain, France, Italy, and other countries. One of the two cases of English glass consists of blown and engraved examples, mostly of drinking glasses, and has been lent to the Museum by Mr. Charles Edward Jerningham, whose collection is undoubtedly one of the finest in this country. These early English glasses form a striking contrast to the manufactures of other countries. Simplicity, appropriateness of form and solidity have always been considered more important in English work, than daintiness and superfluous decoration. Considering the thickness and solidity of the glass, it is curious that so little of it has come down to us uninjured.

A Brief History of Old English Porcelain By M. L. Solon Bemrose & Sons

THIS new volume, from the pen of Mr. Solon, is in every respect a worthy successor to that on French Faïence, which received so cordial a welcome from connoisseurs. Written in a very clear and lucid style, it is a practically exhaustive account of the evolution of English Porcelain, and proves its author to be an expert in criticism as well as in the practice of the art discussed. In his Introduction, Mr. Solon explains how the demand for translucid ware first arose, and passes in review the earliest attempts to meet that demand. "At the present day," he says, "when china ware has become one of the commonplace requisites of the household, we can scarcely realize what sentiments of supreme refinement and priceless value were aroused in the minds of our forefathers by the mere mention of

BRISTOL VASE (TRAPNELL COLLECTION)

Oriental Porcelain." Two hundred years ago few people had had the opportunity of seeing a good example of it, still fewer were those who could boast of having one in their possession. It was not, indeed, until the end of the sixteenth century, when the aristocracy first began to drink tea and coffee, that Oriental ware was first introduced into England in any appreciable quantities; but at that time it became an undisputed axiom that the full flavour of those beverages could only be obtained when they were sipped out of the dainty cups used by the Chinese, the prices of which were prohibitive to all but the wealthy. As a result the ambition of the European potter was aroused to produce a home-made ware which should compete with the foreign import, and it cannot be denied that, although there still remains and probably ever will remain, a subtle difference between the work of the Orient and the Occident, a very large measure of success has attended the effort. The potters of Holland, indeed, turn out such wonderful counterfeits of Nankin porcelain that, says Mr. Solon, "in some instances a connoisseur can scarcely trust to his eye alone, and he has to take the piece into his hand to make sure of the true nature of the material of which it is made."

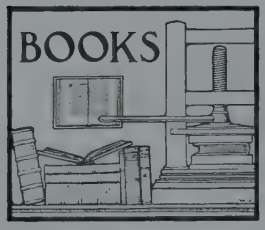
The first English potter to attempt to produce a translucid ware was John Dwight, of Fulham, whose experiments were begun in 1671, and whose notion of the technical constitution of Oriental China was in Mr. Solon's opinion "correct as far as it went." The example set by Dwight was followed in many other districts, and although outside of England, English porcelain is still practically unknown, native experts justly claim that the ware of Bow and Worcester can hold its own against all foreign competitors.

Having cleared the ground from all possible misconception by a careful definition of what he understands by "Old English Porcelain," though he disclaims any attempt to treat the scientific side of the subject, Mr. Solon passes in successive review every manufactory of note, beginning with Bow, Chelsea, Longton Hall, and Derby, and closing what is a most valuable record of persevering effort, with a careful examination of the work of the master potters, Spode, Minton and Davenport. To Wedgwood, who has been fully dealt with by the author elsewhere, only a page is devoted here, but a short chapter is given to the modern Rockingham Ware, in which, alas! the note of decadence is sounded, the elaborate decoration and crude colouring contrasting most unfavourably with the dignified simplicity of form and chaste purity of ornament of the best eighteenth century work.

The fine coloured plates and black and white illustrations of this most useful publication include examples of typical ware from all the great potteries, with the aid of which the gradual relinquishment of Oriental for English motives can be distinctly traced and the peculiarities of each manufactory recognized. Mr. Solon, who as a practical worker knows the value of time, has, moreover, in addition to an excellent Index and complete Bibliography, given a descriptive Catalogue of the illustrations and a detailed Summary of contents which is in itself an epitome of the history of Old English Porcelain.

BRISTOL VASE (TRAPNELL COLLECTION)

SHAKESPEARE has been greatly in evidence lately, more so than usual, and that is saying a great deal. It is therefore interesting to notice here the copy of the fourth folio which realized at Sotheby's on December 7th the large sum of £215. It seemed to belong to a totally unknown issue, the title-page and the numerous errata in the pagination being different from those observable in all the copies hitherto collated. The imprint ran, "London: Printed for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders, at the Anchor in the Lower Walk of the New Exchange, 1685." This also is something quite novel, the usual imprint reading, "Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange."



On the same occasion, a set of the ten octavo volumes, forming *Capell's Edition* of 1767-68, realised £120. These books came from the libraries of Thomas Gray, the poet, Edmund Malone, and Richard Heber. Gray had added manuscript annotations to many of the plays, and Malone had followed his example, while Heber's share in the matter was confined to his having once owned the volumes. The high price must be attributed to the memoranda by Gray, nor is it surprising that these volumes were so largely competed for when we take into consideration the sentiment that surrounded them. The book collector of the present day is different in many respects from his predecessors of even fifty years ago. A single line in the autograph of a celebrated author enhances the value of any book in which it is written to such an extent that one might almost be excused for thinking that the book itself is of no account at all.

The sale held by Messrs. Puttick & Simpson on December 7th contained some excellent books, as also did the library of the late Mr. Douglas Stewart, disposed of at Sotheby's on the same day. A grangerized copy of Leslie's *Life and Times of Reynolds*, extended to eleven folio volumes, enriched with hundreds of mezzotint-proof portraits, chiefly by S. W. Reynolds, sold for no less than £350, while another extra illustrated book, *The Reminiscences of Henry Angelo*, the fencing master, brought £90. This work had also been extended to eleven folio volumes, which were handsomely bound by Rivière. Alkens, *National Sports of Great Britain*, the original edition of 1821, containing 50 coloured plates, realised £56, a good but not a record price. Books of this class appear to be falling in the market, just as we said they would before the decline was noticeable. In popular language their "time is up." When a craze arises for books of a given class, we allow it three years in which to develop. All that time prices will rule higher and higher, till at last they reach the climax, and then they fall, not suddenly, but by degrees, during two years more. This remark does not apply to time-tried books of the highest class, nor to exceptionally fine copies of works of any class, but to the ordinary run of volumes which fashion has hoisted to a pedestal.

So far all the books we have mentioned were sold at Sotheby's, who held a practical monopoly during December. The following, however, were sold by Messrs. Puttick & Simpson: *The Meteor, or Monthly Censor*, Vol. I., from November, 1813, to April, 1814, and Vol. II., from May, 1814. This was a complete copy of the original issue, having 32 etchings (30 in colours), by George Cruikshank. It is excessively rare, as the price (£85) testifies. Mr. Bruton's copy, which realised £73 in 1897, had a plate missing from the second volume as well as all the letterpress. The first edition of *The Vicar of Wakefield*, printed at Salisbury, in two vols., 8vo, 1766, made £85 (original sheep), and *The Annals of Sporting and Fancy Gazette*, 13 vols., 1822-28, £70 (original half binding, uncut). The original edition of George Herbert's *The Temple*, a small book printed at Cambridge in 1633, realised £63 (old calf, a few headlines shaved), as against £104 obtained for a stained copy in the original calf on May 18th last. It is probable that this edition was not printed for sale, but as to that there is no positive proof one way or the other. Another scarce book is the first English translation of *Don Quixote*, which Thomas Shelton prepared and published in two vols., 4to, 1620. This was a good copy in Spanish morocco, and realised £60. Scott's *Guy Mannering*, in the original boards, and uncut, 3 vols., 1815, brought £50, as against £99 realised in May last, and the first

edition of Lamb's *Mrs. Leicester's School*, 1809, 8vo, £58 (original boards). At this same sale, Heywood's *Spider and the Flie*, first edition, 1556, sold for £54 (some leaves mended), and two other scarce pieces by Lamb, viz., *Prince Dorus*, 1811, £43 (original wrapper), and *The King and Queen of Hearts*, 1805 (cover dated 1808), £50 (original wrapper).

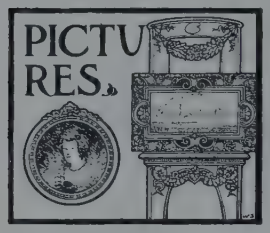
The late Mr. William Henry Dutton, of Hewcroft, in Staffordshire, had amassed eleven leaves taken at some time or other, or at different times, from the 1482 edition of Higden's *Polychronicon*, printed by Caxton in 1482. These leaves were better than nothing, for they realised £43. A very imperfect copy of the book itself brought £349 in December two years ago. Mr. Dutton also had two leaves from Caxton's edition of Bœthius' printed before 1476, and two leaves from *The Life of our Ladye*, printed by Caxton in 1484, the latter much wormed. These relics realised £19 10s., while a collection of sixty-four various leaves taken from the first folio of *Shakespeare's Works*, brought £19 10s. also. If any comparison can be ventured between such fragmentary factors, it would seem that a genuine leaf printed by Caxton is worth about fifteen times as much as a leaf taken from the first folio. A considerable number of books in this collection were imperfect or damaged, but it is only fair to say that many of them are extremely difficult to meet with in any condition. A very fair copy of Lyttleton's *Tenures*, R. Pynson, n. d. (but about 1500), sold for £34.

The selected portion of the library of the late Judge Ffoulkes, sold at Sotheby's on the 9th and 10th of December, was scholarly but not valuable, the whole collection of 676 lots realising but £983, a mere bagatelle for Sotheby's. The highest amount was £47, obtained for a good copy in old calf of *The Laws of the Province of Pennsilvania*, which were collected by order of the Governor and Assembly of the Province, and printed at Philadelphia in 1714. The original edition of Beaumont & Fletcher's *Comedies and Tragedies*, 1647, folio, brought £31 10s., a good price, seeing that one or two leaves had been scribbled on or were stained. Still this copy had the portrait by Marshall, which is often missing. The sale held at Sotheby's on the 11th and three subsequent days of December was of a miscellaneous character but important, more than £5,500 being realised. A noteworthy incident consisted of Lot 776, comprising a complete set of the Kelmscott Press Publications, which brought £250 odd. It included the *Chaucer* in the original boards, and the two Trial pages of Froissart on vellum. This is the first time that a complete set of these books has been catalogued in one lot by any auctioneer, and the precedent is ominous. About three years ago some £550 would have been realised for a similar collection, so we may conclude that the Kelmscott books are on the down grade. This is another example, if any were needed, of the havoc sometimes worked by Fashion when in a peculiarly capricious mood. Collectors should notice the second folio of Shakespeare's *Works*, with the exceedingly rare Hawkins title page, and John Heywood's *The Spider and the Flie*, 1556, which realised on this occasion £215 and £61 respectively.

If it is not possible to do more than refer in a very casual way to this miscellaneous sale of December 11th, the same remark applies, though much more forcibly, to the magnificent library of illuminated and other manuscripts and rare early printed books which the Rev. Walter Sneyd had gathered together. Messrs. Sotheby's catalogue contained a large number of full-sized illustrations in collotype, and is recognised as being the most artistic ever issued by that historic firm. On the first day (December 16th) a most remarkable manuscript—*The Apocalypsis of St. John*—dating from the fourteenth century, was bought for £950. This large folio manuscript was written on vellum by a Low Country scribe, its numerous designs being painted in colours of blue, green, red and yellow. On December 18th a Latino-Flemish manuscript, with English influence, of the thirteenth and fourteenth centuries, brought no less than £2,500. It was written on 190 small-sized leaves of vellum (4¾ in. by 3 in.), and illustrated with 267 miniatures, nearly all painted and illuminated—the work of some old monk who must have spent many years on this labour of love. An *Officium Beatæ Marie Virginis*, written on pure Italian vellum by Antonio Sinibaldi in 1485, sold for £610. The illustrations, which were numerous, were in the highest style of Italian art of the fifteenth century. As a collection of manuscripts this was the most important that has been offered for sale in this country for many years. In many respects it was superior to the celebrated Libri collection sold in 1862 and to the Ashburnham collection, known as the "Appendix," which found its way to Sotheby's in May, 1899.

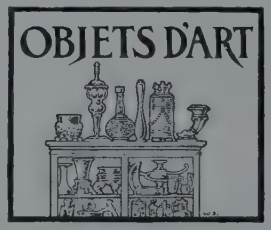
Mr. Sneyd's printed books, though overshadowed by the gorgeous manuscripts, were, many of them, of great interest. The very rare first edition of Caxton's *Mirrour of the Worlde*, printed at Westminster in 1481, realised £103, and would have brought much more had it been perfect. It merely consisted, however, of thirty-six leaves from signatures H8 to N3, and had been cut down by some barbaric binder of either the present or some distant day. Voragine's *Legenda Aurea*, the first edition, printed by Caxton in 1483, made £185. This, too, was imperfect, commencing on folio 116 and finishing with folio 428. Pope Benedict XIV.'s copy of the *Hypnerotomachia*, the *Editio Princeps*, printed at Venice by Aldus Manutius in 1499, realised £90. This was a good and perfect copy, only one leaf being slightly mended and one or two others stained. The printed books in this collection were mostly of a similar kind. All were severely classical, difficult to meet with, and likely to increase greatly in value as time goes on. The *Hypnerotomachia* just named must be considered cheap at the amount given for it. Sir Mark Sykes's copy, beautifully bound by Roger Payne, brought £21 in 1824, the Beckford copy £130, and that of the Earl of Ashburnham, £151 in 1897. Though the productions of the Aldine Press in common with those of the Elzevirs are not now sought for to the same extent as they once were, some beautiful examples of both still excite exceptional interest, and remind us that their day may come again, perhaps when we least expect it.

ONLY two sales of pictures call for special notice this month, and both these were held at Christie's. The earlier of the two (December 5th) consisted of the modern pictures and water-colour drawings of the late Mr. W. H. Cope, of Regent's Park, of pictures and drawings of the late Sir Henry Rae Reid, Bart., and other properties. The prices realised were chiefly remarkable because of their smallness. A picture by G. Clausen, A.R.A., *The Little Milkmaid*, South Holland, 13½ in. by 9½ in., painted in 1879, sold for 21 gns.; two small pictures by Lord Leighton, both from the artist's sale in 1896, and exhibited at Burlington House in 1897, *A Covered Street in Algiers*, 13½ in. by 10½ in., and a *Doorway, North Aisle, St. Mark's, Venice*, established two records in their way by realising 4½ gns. and 9½ gns. respectively; a thin, small picture by the same artist, *Nana*, 8½ in. by 6½ in., was knocked down at 120 gns.; a very large work by F. Goodall, *Neither do I Condemn Thee*, 92 in. by 108 in., 45 gns.; two good examples of Ph. Sadee, *The Fisherman's Family on the Sea Shore*, 27 in. by 21½ in., and *Fisherfolk on the Shore*, on panel, 7½ in. by 9½ in., respectively realised 62 gns. and 25 gns. There was one minor surprise in the sale; a pair of pictures by G. Morland, *The Soldier's Departure* and *The Soldier's Return*, 12 in. by 10 in., which together realised 530 gns. The total of the 153 lots amounted to £3,528 4s.



The sale of the following week (December 12th) was a rather interesting one, consisting of pictures by old masters and of the early English school, derived from many sources, including the collections of Mr. Edward S. Cope, of Hereford, Mr. W. Knight Erskine, Mr. F. M. Alleyne, Mr. R. F. Murchison, and others. The 138 lots realized a total of £6,648. The highest price of the day was paid by Messrs. Colnaghi & Co., for a fine example of Raeburn, a portrait of *Mrs. Barbara Murchison* (*née* Mackenzie, of Fairburn, and afterwards the wife of Col. Robert Macgregor Murray), in white dress with dark sash, and band in her hair, seated under a tree, canvas, 36½ in. by 27½ in., and this realised 950 gns; a much less interesting portrait, *Miss Jenetta Macgregor Murray*, afterwards Mrs. Hull (presumably daughter of the above), in white dress, seated, and holding a terrier on her lap, 30 in. by 25 in., sold for 175 gns. Mr. Erskine's pictures included an important work of Sir A. More, a portrait of *Marie de Guise*, in dark dress, red sleeves, white jewelled cap, seated, holding a parrot on her left hand, on panel, 45 in. by 35 in., fell at 380 gns. There were several pictures by Romney, notably a portrait of *Lady Hamilton*, in white dress and head-dress, with her hands held before her in an attitude of prayer, 29 in. by 24 in., sold for the surprisingly low figure of 260 gns.; this is another version of the portrait which Lord Iveagh exhibited at the Birmingham Loan Collection in the autumn as *Lady Hamilton as St. Cecilia*, but which has no claim whatever to that title, and differs entirely from the picture engraved by G. Keating in Romney's lifetime as *St. Cecilia*. A good portrait of a gentleman in red coat, with white vest and stock, 23 in. by 19 in., was sold for 130 gns. A very fine portrait, by Sir Thomas Lawrence, of Lord Frederick Campbell, brother of the 5th Duke of Argyll, in robes, seated by a table, holding his spectacles in his right hand, 87 in. by 58 in., brought only 650 gns. The sale also included a portrait by T. Gainsborough, of John Plampin, seated on a bank with his dog, 19½ in. by 23½ in., 175 gns.; a pair of portraits by David Wilkie—Mrs. Graham of Greigston, in white dress, with black shawl, white cap, leaning her left arm on a book, 30 in. by 25 in., £100; the companion portrait of her husband went for 5 gns. Two other pictures only need be specified—an example of K. du Jardin, a portrait of a physician, in black dress, with white collar and cuffs, by a table, 37 in. by 31 in., 200 gns.; and a picture by Van Dyck, a portrait of the Marquis of Leganes, Spanish General of the Low Countries, in armour, holding a baton, 80 in. by 49 in., from the collection of the Marquis de Astorga, and engraved in the "Vies des Hommes illustres du XVII^{me} siècle," 130 gns.

NO notable collection was dispersed during the month of December, and few high prices occurred.



Perhaps the most important sale was that held at Christie's on the 18th, when £987 was given for a pair of old Chinese porcelain cisterns, with gilt Kylin-mask and ring handles; a pair of Chinese Mazarin blue vases with Louis XV. ormolu mounts went for £3,832; a pair of splashed crimson Chinese vases, with mounts of a later period, made £609; a pair of mirror black Chinese vases with similar mounts realised £651; and two fine examples of old Worcester, a dessert service of eighteen pieces with square mark, and a pair of hexagonal shaped vases and covers, similarly marked, made £489 and £861 respectively. At the same rooms on the 4th, a pair of large old Chinese porcelain jars and covers of inverted pear-shape realised £336.

Some fine old English and French furniture was also sold at Christie's rooms on the 18th, the *clou* of the sale being a Louis XV. oblong table with cabriole legs, and Japanese lacquer panels, mounted with ormolu and signed B.V.R.B. This fine specimen, originally in the collection of Baron Lepic, realised £1,900. The next lot, of almost equal importance, was a superb suite of Louis XVI. furniture, covered with old Beauvais tapestry, consisting of an oblong settee and eight fauteuils, which went for £1,470. Two Chippendale cabinets made £141 15s. and £147 at the same rooms on the 11th, and at Capes,

Dunn & Pilcher's rooms, Manchester, on the 9th, a set of fourteen genuine old oak single chairs, two carvers' chairs, settee and dining table *en suite*, realised £157 5s.

The sale of the month as regards silver and Sheffield plate was that held at Christie's on December 17th, which included a fine collection of Apostle and other spoons from various sources. A set of six James the First Apostle spoons, consisting of the Master, St. Jude, St. James, St. Bartholomew, St. Matthew, and St. Matthias, four with the London hall-mark for 1615, and two dated 1620, made £130; a set of a later date, consisting of St. James, St. Bartholomew, St. Jude with Cross, St. Jude with Carpenter's Square, St. Philip and St. Simon Zelotes, five dated 1632 and one 1631, £280; and an Elizabethan seal-top spoon, dated 1573, went for £26. Among the more important lots were the following: a William and Mary candlestick, 1689, 16 oz. 15 dwt., £10 per oz.; three Queen Anne casters, 1703, 30 oz. 13 dwt., £4 18s. per oz.; an old Irish chalice, 1644, 17 oz. 10 dwt., £4 8s. per oz.; a Queen Anne porringer, 1710, 13 oz. 16 dwt., £4 10s. per oz.; another, dated 1703, 23 oz. 8 dwts., £6 per oz.; a Charles II. cupping bowl, 1662, 7 oz. 16 dwt., £8 10s. per oz.; a Charles I. drinking cup, 1639, 11 oz. 8 dwt., £13 10s. per oz.; a Charles II. porringer, 1683, 5 oz. 6 dwt., £7 per oz.; another, dated 1667, 12 oz. 18 dwt., £8 10s. per oz.; and a Commonwealth porringer and cover, 1659, 22 oz. 8 dwt., £19 5s. per oz.

A magnificent pair of Louis XV. candlesticks realised £420 at Christie's on December 18th. They were cast and chased in ormolu, from a design by Meissonier, and were originally in the Lyne Stephens collection.

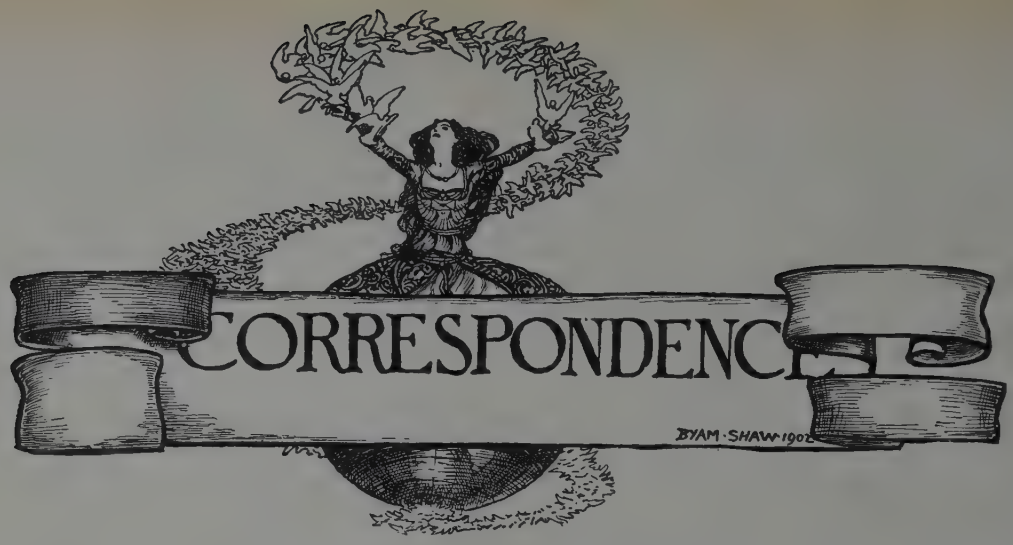
The following are a few of the more important prices realised for medals, during December, at Messrs. Glendining's and Messrs. Sotheby's rooms. A Military General Service medal for the Peninsular War, with ten bars, made £10; a Medallic Badge of Charles II. as Prince of Wales and Duke of Cornwall, *c.* 1640, a thin plate of gold stamped with a bust of the Prince in profile to the right, engraved by T. Rawlins, £15; a Portuguese Naval Decoration set round with diamonds, £14 10s.; and a medal of the 33rd 1st Yorkshire West Riding Regiment, 1798, £14; another of the 6th Dragoon Guards, 1815, £11 10s.; and one of the 11th Light Dragoons, 1800; £13 13s. Chief in interest, however, were the 25-ducat gold piece of John George II. of Saxony, dated 1633, sold at Christie's for £26 5s., and the large gold medallion by E. Hannibal, issued on the proclamation of George I. as King of Great Britain, 1714, which realised £51 at Sotheby's on December 3rd.

THE sale of the second portion of the large collection of British and Colonial stamps at Puttick's, on December 8th and 9th, did not produce such high prices as the portion sold in November, consisting as it did of the stamps of the West Indies, South America, and Oceania. The following are the most notable items:—Nevis, 1861, 1s. green, unused, £9 9s.; ditto, 1867, 1s. blue green, unused, mint, £4; ditto, 1878, 6d. grey, unused, mint, £5 5s.; St. Vincent, 1871-80, 5s. rose, unused, mint, very fine, with corner margins, £9; ditto, 1883, ½d. orange, perf. 12, unused, mint, £7 10s.; Trinidad, Lady McLeod local, 1847, 2½d. deep blue, penmarked copy on entire, £8 5s.; Turk's Island, 1873-9, mark star, 1s. lilac, £8 8s.; British Guiana, 1850, 8c. green, very slightly torn, on entire, £13; ditto, 1856, 4c. magenta, fine, £14; another unused, £15 10s.; ditto, 1860, 24c. deep green, unused, thinned, £12; and ditto, 1862, 4c. blue (No. 22), very fine, £6 6s.

The principal items in Messrs. Ventom, Bull & Cooper's two sales, on December 3rd and 17th, were as follows:—Sierra Leone, 1883, mark C. and C.A., 4d. blue, unused, mint, £8 2s. 6d.; Canada, 1857, 6d. grey lilac, unused, mint, £8 17s. 6d.; New Brunswick, 1s. violet, superb, £11; and Nova Scotia, 1s. violet superb, £16 10s.

The following were the most important lots at Messrs. Plumridge's two sales on December 1st and December 15th. British Honduras: 1888, C. C. perf. 12½, 3 c. on 3d. brown, fine, £8; Ceylon: 1857, imperf. 4d. rose, superb, £10; St. Vincent: 1880, 5s., rose red, unused, superb, £7 10s.; ditto, 1881, 4d. on 15 vermilion, two perfs., clipped, £8; and Bahamas: 1861, perf. 13, 4d., rose, fine unused, £6.

At Glendining's on December 10th and 11th, a complete sheet of 96 India, ½ a blue, unused, with margins made £8 1s.



ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Autographs.—F. W. C., Devon.—A letter by Southey to Dr. Gooch was recently sold for 15s.; one to Danvers and another to Coleridge should fetch more.

Books.—C. L., Windsor.—The *Contes de la Fontaine*, Paris, 1795, are two volumes bound in one, the first containing the twenty plates, most of which are proofs without letters. In the second volume, owing to the French Revolution, although the plates were drawn they were never engraved. The binding is beautiful and of a highly artistic order, but the designer's name is not inserted as is usual in books of this class. It is worth £20.

Mrs. H. L., E.—*The Cries of London*, 5 ins. by 4 ins., by Craig published Phillips, 1804, are not in demand.

Brass Rubbing.—W. J. P., Canterbury.—The brass horn or cup which was dug from an old moat eleven feet below the level, from the rubbing sent, is a mounting of a seventeenth century powder horn; not of great value.

Carpets.—A. H., Cornwall.—The tapestry carpet, from the photo, appears to be Aubusson, France, where factories were established at the time of Colbert. There is no demand for carpets of this type for use in rooms. If the colours are in good preservation it might be available for decoration as a hanging tapestry. The value of a modern Aubusson carpet, if in fair condition, would be £10; but if an antique one, dating from the seventeenth century, it might be worth £50.

Coins.—W. M. Q., Shrewsbury.—The rubbing is from the third brass of Constantine the Great, struck at Lyons; it is common and worth 3d.

Furniture.—J. W., Jersey.—The top of the mahogany bookcase is Chippendale in style but the lower part is late Georgian; evidently a made up piece judging from your sketch.

F. G., Swindon.—The photos. are of late Georgian chairs, which are now more in demand. Their value is £2 to £3.

Keys.—F. W., Marlow.—The sketch of key sent is much too late for a monastery. It is not earlier than late sixteenth or early seventeenth century. The construction of the wards denotes its use for a spring latch to a chest or door, and it is only an ordinary specimen.

Lace.—S. H. H., Cirencester.—The piece sent is cut-work, or Italian Punto Tagliato. It was made by cutting some threads of closely woven linen and sewing round the edges to prevent fraying. The pattern was formed by leaving sections of the linen unworked in those parts necessary for the design. It was made in considerable quantities in both Italy and Flanders, but the twisted thread lace borders are probably of a later date. The piece is worth about £2.

Lithographs.—W. B., Edinburgh.—Aloys Senefelder, the inventor, born in Prague, 1777, made experiments in etching and engraving, and to save the expense of copper plates used a fine Kelheim stone. Having an urgent list to make he wrote it on the prepared stone with the etching ground, and when about to clean it he used nitric acid and water and thus bit the stone and left the writing in relief to print from. The use of the stone instead of copper had been known before, but this discovery led to commercial chemical lithography. Early coloured specimens of Senefelder's work are not in demand here; perhaps Germany would be a better market.

H. D., Leeds.—A set after the Old Masters is of little value. There is no demand from collectors.

Lustre Ware.—F. C., Exeter.—A vase with vine leaves in silver, on a white ground, is either Leeds or Staffordshire. A purple jug, having a Nelson medallion and Tyne Bridge and a poetic effusion, with festoons as decoration, three pints size; another four pints size, coarser, and with the Northumberland Man of War; a basin with mariner's arms and compass, and posie for mourners, are worth about 25s. each. Two square plaques with representation of the Northumberland, £2 the pair; two others with texts, 10s. each. They are all Sunderland ware.

Miniatures.—W. S., Brighton.—Andrew and Nathaniel Plimer were brought up as clockmakers, and afterwards travelled with gipsies to London, where the one became a servant to Cosway and the other was employed by Bone, the enamellist. Andrew exhibited first in 1786. Nathaniel was not so clever, his inflexibilty of outline and flatness of colour showing Bone's influence and differing from the glowing vitality of the brother's miniatures. His work closely resembled Cosway's, but there is a brilliance coupled with defined outline and wiriness of hair and brightness of eye that are characteristic. Cosway had a free, easy, broad brushwork, whilst Plimer's is more the style of stippling.

A. W., Camborne.—Bisson was a French miniature painter of the eighteenth century.

Continued in advertising pages.

JEWELLED WAXES AND OTHERS

BY B. KENDELL

The earliest mention we find of the modelling of the human face and figure in wax is in the records of Assyrian and Egyptian art, its precise origin being hidden in the mists of antiquity. The art of modelling in wax was also practised by the ancient Greeks, and carried by them to great perfection. We read that Lysistratus, a Greek sculptor, who lived in the time of Alexander the Great, executed small busts in coloured wax, this being the first instance on record of the process of colouring wax, which afterwards became a general practice of the modellers of the seventeenth and eighteenth centuries.*

How the ancients prepared their coloured wax we do not know, but presumably somewhat in the same manner as did the modellers of the middle ages, who mixed powdered colour with oil, and added this to the pure wax when in a state of fusion. On the cooling of the mass they thus obtained all the desired tints, of which they were able to give so great a variety in the execution of those portrait-medallions that are truly beautiful works of art.

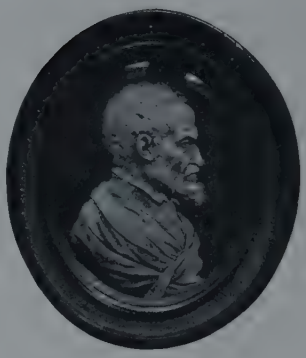
Roman sculptors used to model in wax from the life on a large scale of proportion, and these portrait busts were carried at patrician funerals at the head of the procession. Pliny tells us that it was the custom of noble families to keep busts in coloured wax of their departed ancestors in the atrium of their houses, and that in humbler dwellings waxen images of the household gods, Lares and Penates, were invariably to be found. The curious custom of carrying the wax effigies of dead persons in funeral processions we find practised in England in the sixteenth and seventeenth centuries, and in Westminster Abbey are to be seen, amongst other figures modelled for this purpose, a life-size model of Queen Elizabeth attired in gorgeous costume. No information is given by whom this model was wrought, nor by whom are the figures that represent Oliver Cromwell, Charles I., and the Duchess of Buckingham, amongst others. Apart from their being relics of a curious and obsolete fashion these works are of no artistic interest.

It was in Italy at the commencement of the fifteenth century

PROFILE PORTRAIT OF A LADY OF EXALTED RANK
ITALIAN, LATE SIXTEENTH CENTURY (WALLACE COLLECTION)

* Vide *History of Miniature Art.* By A. Propert. 1887.

that sculptors and goldsmiths first began to model in wax those exquisitely minute and finished specimens known as "jewelled waxes," of which some are to be seen at Hertford House. In these jewelled waxes precious stones are introduced into the decorative portions of the work, and scraps of stuff such as tinsel, velvet, silk, and lace, but in some instances the artist has minutely simulated the pattern of the lace in the wax itself. The passion for elaborate decorative work manifested by these old modellers in wax is astounding, and the rendering of a jewel, of a lace ruff, or the creases in a doublet or gown, are as conscientiously performed as is the modelling of the flesh of the faces and hands. These miniature portraits are usually busts contained in oval medallions. When they attain cabinet size they are full-length portraits, like the one of the gentleman in a black surtout and hose and white ruff, where, contrary to the general custom of reproducing the bust or figure in high relief against a plain background, the artist has given us a carefully modelled interior decorated with heraldic emblems. This portrait is in the Wallace Collection, and is labelled "German, sixteenth century." The colouring of these jewelled waxes is in most instances extraordinarily fresh, and one can with difficulty realise that nearly five centuries have elapsed since they were fashioned by skilful hands in true pride of workmanship. To Pastorino of Sienna, 1487-1536, is due the invention of a particular paste for the reproduction of hair and skin, and among notable workers in wax of the sixteenth century was Leone Leoni, the friend of Michael Angelo, whose beautiful portrait-medallion of the latter is in the British Museum. The head is modelled with the greatest care for detail. Every line and wrinkle is faithfully reproduced, as is also each hair of the head and beard. The ear is delightfully expressive, and what a refined, sensitive nature it indicates. The colour of the wax is uniform—a yellowish red of the shade of terra cotta. The inscription on the reverse of the medallion runs "Michael Angelo Buonarotti suo Ritratto fatto dal naturale da Leone Leoni Aretino suo amico, 1562." To Michael Angelo is attributed a splendidly modelled group in wax—*A Descent from the Cross*—which is in the Museum of Munich, and in the Museum of Lille there is an exquisite bust, smaller than life, in tinted waxes, of a girl, which some say is by Raphael, and others by "Florentino" Orsino. Benvenuto Cellini, also, modelled largely in wax portrait-medallions of many of the celebrities of his day. It is in the sixteenth century that we find mention of German modellers in wax belonging to the Nuremberg School, which produced the cleverest craftsmen of the day, and amongst these were Strauch, Meller, and Faltz. The German waxes are executed in the same manner as those by the Italian artists, but are distinguishable by coarser modelling and inferior colour. A clever modeller in wax, with an exceptionally delicate touch, was one Joachim Wimmer, jeweller to the Court of Saxony, and born in 1579, of whom the chronicler relates the extraordinary circumstance that he was stricken with total



MICHELANGELO (BRITISH MUSEUM) BY LEONE LEONI

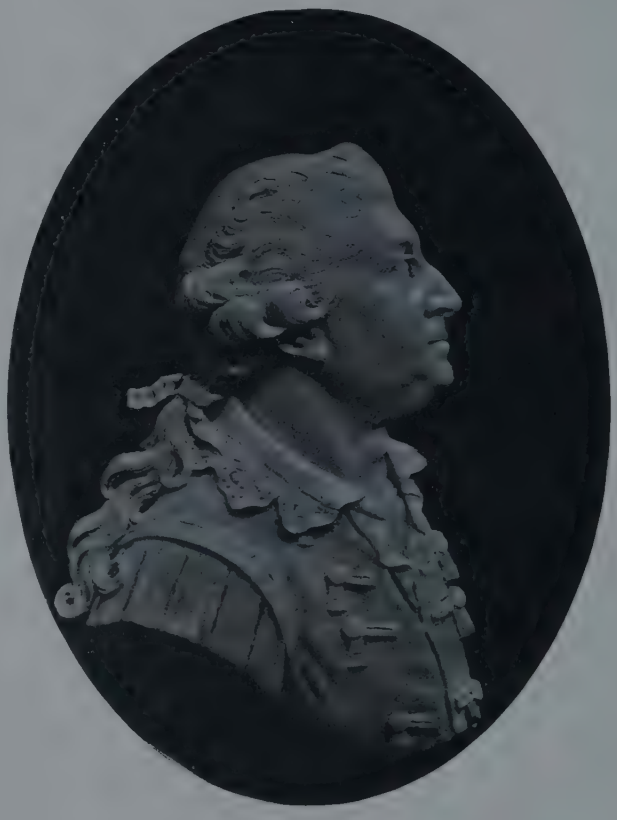
JEWELLED WAX PORTRAIT NO. 497 IN WALLACE COLLECTION

MARY MAGDALENE BY BERNHARDT CASPAR HARDY
(COLOGNE MUSEUM)

WAX RELIEF BY BERNHARDT CASPAR HARDY
(COLOGNE MUSEUM)

blindness for over a period of five years, when his sight was completely restored by a cure prescribed by the famous physician and occulist, Bartisch.

In the eighteenth century a probable descendant of Joachim Wimmer's was Benjamin Liebrecht Wimmer, the son of a clergyman and a native of Flemming in Saxony. He was a skilled painter, modeller, and etcher, and his work in wax consisted of fine profile medallions, of which he modelled several of the Churfürstin of Saxony. There is a beautiful little head of a lady with powdered hair in the Wallace collection labelled Wünner, after an indistinct signature in the corner of the medallion. To my knowledge there is no record of the work of a modeller in wax of that name and living at that period, and a natural conclusion is that it may very possibly be by Wimmer.



WAX PORTRAIT OF GEORGE III. (BRITISH MUSEUM)

In the further development of the art of wax-modelling German artists departed more generally from the limits of portraiture to represent classical or biblical subjects. A skilful modeller of such was Daniel Neuberger, 1626-1657, and one perhaps rightly conjectures the specimens at Hertford House to be by him. In Germany the art of wax modelling was brought to the highest perfection by Caspar Hardy, Prebendary of Cologne Cathedral, of whose interesting artistic individuality her citizens are justly proud. He was born on the 26th of August, 1726, and here we cannot do better than quote the words of his enthusiastic biographer, F. Wallraff, a copy of whose obituary notice on Hardy is kept in the town library of Cologne: *

* Nekrolog Hardy's von F. Wallraff. *Handschriftliche Bemerkungen von Fors Ennen.*

"In earliest youth he already gave unmistakeable signs of artistic talent of an uncommon description, and every spare moment he devoted to drawing and to modelling figures in wax. It was not until he became Vicar of St. Margaret's, and was well on in years, that he began painting in oils. The copies which he made of the paintings by De Laer and Breughel are almost as highly valued as the originals. As a worker in enamels Hardy was no less successful, and his principal piece is a copy of Carlo Dolci's *Ecce Homo*, which excites the admiration of all lovers of art. When, owing to bad health, he was obliged to give up enamelling, he devoted his energies to cutting cameos and to modelling reliefs in both white and coloured wax. As a modeller in wax he has never been surpassed, and his work comprises portrait-miniatures of celebrated persons and historical and idyllic subjects. Equally admirable are his figures that were cast in gilt bronze, of which the principal groups are the allegorical subjects, *Ars Artis Imago* and *Ars Imago Vitæ*, a carefully modelled bust of Homer, and the large *Christ on the Cross*, which belongs to the treasures of Cologne Cathedral."

Gœthe in *Kunst und Alterthum* speaks highly of the merits of Hardy's work, and mentions that amongst his earliest modellings in wax were tiny landscapes and architectural subjects distinguished by beautiful perspective and fine feeling, and that later he modelled small coloured busts of fancy subjects such as the seasons, which are exceedingly harmonious in colour and treatment. Caspar Hardy died on the 17th of March, 1819, at the advanced age of

ninety-two years, in the city where his life had been spent.

A pupil of Hardy's, Jacob Hagblot or Hagbold, as he is sometimes styled, was a distinguished sculptor and modeller in wax. He was born at Uerdingen in the Rhenish Provinces in 1775. At the expiration of his apprenticeship to Hardy he devoted himself more especially to studies from the life, and while on a journey through the Rhenish Provinces modelled several portrait-miniatures in wax. In these days of rapid transit the fact of this journey being regarded by Hagblot's contemporaries as a remarkable event is difficult to realize. Once started, however, Hagblot seems to have developed the taste for travel, for in 1802 we find him in Amsterdam, where he permanently took up his residence. At the outset he occupied himself exclusively with modelling miniature-portraits in wax, a number of which are to be found in private collections in the Netherlands. Gradually he increased the scale of his work, and fashioned life-sized busts of notable persons, amongst them one of Napoleon. He also attempted large historical and biblical groups, the finest specimens of the latter being *Christ Blessing the Children* and a *Holy Family*. Hagblot died in 1825, working to the last with unabated energy, and his death closes the record of wax portraiture as far as German artists were concerned. In Italy and France it had then become a lost art, while in England it had never been carried to the degree of excellence and artistic feeling which had distinguished the work of foreign artists. We will now take a rapid survey of the work of the French modellers in wax, selecting amongst their number those whose names are more generally known to the art-loving public, and beginning with François Clouet, who was court painter to François I., and some of whose fine work is to be seen in the Cluny Museum. These beautifully-modelled wax portraits of François I. and Henri II. were modelled from plaster casts taken after death, and a curious feature is the application of real hair in the head and beard. These miniatures are enclosed in leathern cases ornamented with steel, the work of the Danfries, designers of coins to Henry III. and IV. of France, and themselves notable workers in wax.

PROFILE OF A LADY WITH POWDERED HAIR BY WIMMER (WALLACE COLLECTION)

The most distinguished of seventeenth century wax modellers was Antoine Benoist, or Benoit, who was appointed by Louis XIV. as "unique sculpteur en cire coloriée," though he seems to have shared with others the distinction of modelling the royal features in wax. In the bedroom of Louis XIV. at Versailles is to be seen a finely-modelled wax bust of the King by Benoist, but what renders the personality of Benoist of peculiar interest to English connoisseurs is the fact that he was summoned to the court of James II., and is said to have executed wax portraits of most of the celebrities of the period. These miniatures, or busts, have been widely scattered, says Mr. Propert, writing in 1887, and most of their whereabouts are unknown. As they possess considerable value, both from the historical and artistic standpoints, if these lines should meet the eye of any fortunate possessor of such miniatures, the common interests of collectors may be well served.

Among other distinguished modellers in wax of

the period was Frederic Dubut, noted for his fine portraits of Louis XIV. and Marie Therèse, and the Italian sculptor, Don Gaetano Zumbo, who had settled in Paris at the end of the seventeenth century, and who is said to have introduced the innovation of "wax-pictures," *i.e.*, oil paintings of which parts were modelled in wax. In the reigns of Louis XV. and XVI. wax modelling was practised in great perfection by Clodion and Nicholas Gatteaux. The former was born in 1745, and sculptured chiefly in pure white wax tiny low reliefs displaying mythological subjects for the adornment of snuff-boxes and boutonnières. There was a certain naïve affectation in his style that somewhat marred it, but it was the affectation that marked the period in which he lived, and from which none of the artists of that time were wholly free.

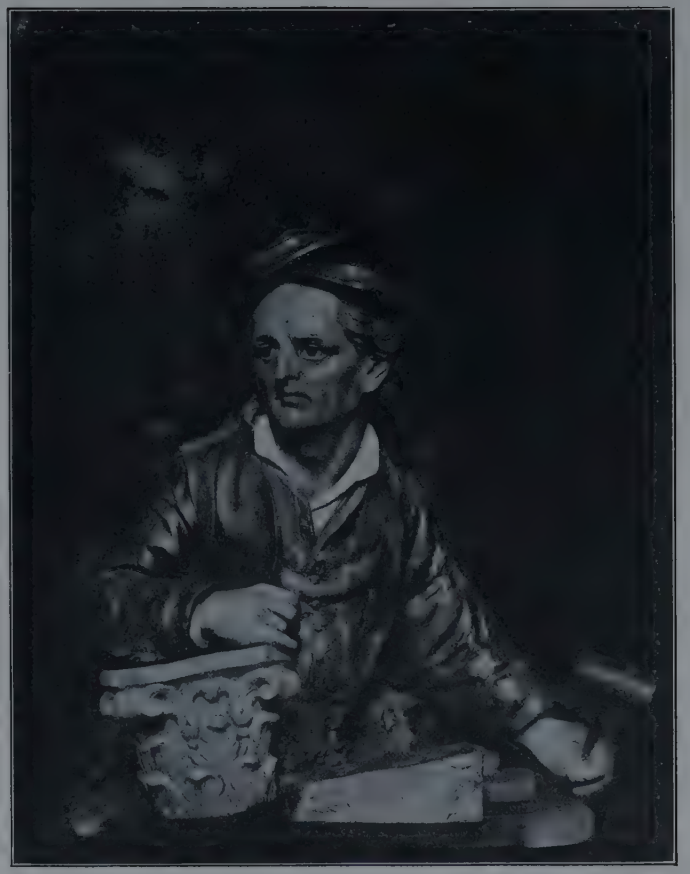
Nicholas Gatteaux was born in 1751, and became a noted designer and jeweller. In spite of the troublous times in which his life was cast, he continued a prosperous career, and at the untimely close of the reign of Louis XVI., he held the appointment of designer of medals to the King. He was subsequently employed in the same capacity by the succeeding revolutionary administrations, and amongst the work allotted to him was the designing of Deeds of Assignment of Property, and Public Lottery Tickets. He also invented a press which combined damping and drying the dies used in engraving. Amongst the medals designed by him to celebrate public events were the following: — Death of Louis XVI.: the birth of the Dauphin; the passage of the Rhine and the Danube by the French troops under Moreau; La Fête Republicaine, 1797; and medallion portraits of Maurepas, d'Alembert, and the composer Haydn; medallions of the three Republican consuls, besides numerous miniatures in coloured wax.

It must be understood that in this article we have only made mention of a few out of the large number of modellers in wax who raised the art to a perfection of skill impossible to exceed.

Of the number of English eighteenth century artists who practised wax modelling in miniature were Flaxman, Bacon, Joachim Smith, and Gossett, and the art becoming the fashion was practised with considerable success by several distinguished amateurs. The best wax reliefs are undoubtedly those by Percy and Peter Ruow, who lived at the commencement of the nineteenth century. Percy's small high-reliefs in multi-coloured wax comprise several portraits of the family of George III., in which the colouring is harmonious and the modelling bold and accurate. Peter Ruow worked largely in tinted wax of a pinkish colour, and seven of his medallion portraits are in the South Kensington Museum, the best being those of Pitt, Fox, Prince Lucien Buonaparte, and the Prince Regent.

QUEEN CHARLOTTE (BRITISH MUSEUM) PROBABLY BY ISAAC GOSSETT

The art of modelling in wax, fallen into abeyance since the beginning of the nineteenth century, has of recent years been revived in Paris, and has also made a re-appearance at one or two of our recent London exhibitions. From these indications we draw the hope that wax-modelling may once again become a valuable feature of plastic art.



TWO COLOURED WAX RELIEFS BY BERNHARDT CASPAR HARDY (COLOGNE MUSEUM)

THE TOBY JUG AN EIGHTEENTH CENTURY GROTESQUE

BY DION CLAYTON CALTHROP

Who can account for enthusiasm? A postage stamp, a battered coin, a print, a tattered book, seen perhaps through the dusty window of a Marine Stores, in a twopenny box, on a naphtha lit stall, all these bring to peculiarly constituted persons a quaint joy.

On the chimney piece of an out-of-the-way cottage, on the top of a corner cupboard, possibly alone, perhaps backed by a fine blue dish, a pewter plate, a sampler, one may find occasionally a quaint humorous figure—Toby—a jug. Even to those people who are not collectors, this jug carries its message of humour and grotesque racy good-fellowship—a perfect jug. The light from the diamond-pane windows twinkles on his shiny coat, sprinkles his face with spots of white, the firelight licks his pedestal lovingly. If you are a mere person you are aroused by the charm of his humour; if you are a collector, a connoisseur, what then!

It has apparently always been one of man's necessities to make, mould, paint, and possess some kind of figure jug, and Toby's ancestors hail from Peru, Japan, from India, Holland, and other differently situated countries; indeed one might almost allow that such an elementary taste shows a bond of union among peoples.

In such a gallery of ancestry we have such different beings as the Peruvian man jug, and the Bellarmine, of which I have previously written; from them, in a manner, descended Uncle Toby, the jug—Toby Fillpot, Toby Tosspot, Toper Toby, call him what you will. Toby's figure and sentiments still encircle pieces of Doulton, Coalport, and other wares, they animate many forms of mug, jug, tankard, and beer

"TOBY" "THE POST BOY" "TOBY" "FALSTAFF JUG"

pot. Sugar basins. teapots, flower pots, and water jugs still record with faithful hilarity the rotund, burlesque, antic personage who gives his name to the set.

Minor characters of stout gentlemen, descendants of Toby, form pepper pots, salt cellars, and mustard pots, still more minute figures of a like build go forth into the world as ink holders, while a few more coarsely minded have developed out of their rotundity a likeness to a bottle which bears the lettering Gin, Old Tom, or Double X.

happy rivalry among the potters produced many another jug that fit to perfection into a picture of the times. Sailors (later the great Lord Nelson jug); Soldiers, Hearty Good Fellows; Squires and Parsons and Convicts; John Bulls; Punches and Judies. These were made in every variety of ware—Rockingham, Leeds, Lambeth, Delft, all sorts and kinds of Staffordshire pottery, a few marked Walton, or Walton and Neale. Some made after especial patterns for particular customers, whose names are painted with a date on the stand of the jug. We have mermaid

A NELSON JUG

"THE HEARTY GOOD FELLOW"

"THE JOHN BULL JUG"

"THE SNUFF TAKER"

"TOBY"

Who can doubt the origin of the head of the family? Barring only the crutch and the map of Namur, we have Mr. Tobias Shandy to the life, the pipe that he used to knock out on the nail of his left hand thumb, his glass of wine, or jug of beer, often the old fringed chair. The kind, good-natured face, the Ramallie wig in pipes—ah! shade of Trim! the coat with the pockets cut low in the skirts, the hat with the large cockade.

Let there be no dispute nor unmannerly argument, could any jug require a more perfect gentleman for inspiration, or any gentleman a more charming jug for counterpart. Certainly, and by the nicest chance, a handles, wig handles, chair seats, barrel seats, stands covered with the hop plant, every shade and variety that the ingenuity of the modeller could devise. It is perhaps the spirit of Tristram, Shandy's father, the possessor of many wonderful volumes, including that of *the great and learned Hafen Slawkenbergius*, that imbues one to form a collection of jugs, inspired by his brother, the renowned and redoubtable Mr. Toby Shandy, but it is difficult to give a logical argument in favour of such a curious piece of earthenware, at least in a modest way I may quote Mr. Shandy's own words: "Learned men—brother Toby, don't write dialogues upon long noses for nothing."

For the benefit of the more curious and to the advantage of the beginner, let me say that it is not quite an easy thing to procure a good Toby jug. Good specimens are rare; they are already in the hands of collectors; but still a diligent search may meet with good results even now, unless one prefers to go direct to the dealer, who makes a speciality of them, where for some few pounds one may become the proud and happy possessor of a fine specimen. Nowadays, as a warning, let me add that quantities of spurious Tobies, mere copies, have been placed on the market, showing signs of hasty, bad work, ignorant colouring and clumsy castings—others are more carefully treated—beer has been heated in them, they have been buried, tainted with acid, slightly chipped to give them the appearance of the real old jug, a state of things Mr. Shandy would have greatly deplored. To recognise the true jug is not difficult; the glaze is finer, the colour of a different nature, the modelling cleaner and more full of character. You may notice the dull purples, greens, and greys of Whieldon; the quaint humour of Voyez, and his fine chocolates, *eau-de-nil* greens, and straw yellows; the cream of Leeds pot, the rough imitations of Chelsea patterns in some jugs, the beautiful aged blue in others.

You may find, perhaps, in your searches "The Night Watchman," calling out the time, with his long grey coat, his lantern in his right hand, his round black hat, his white wig; he is seated in a chair, and measures about 9 inches. Or "The Old Sailor," dressed in blue, seated on a box of dollars, marked with a W and Dollars. He holds an ale jug in his right hand, lettered "Success to our Wooden Walls," a churchwarden pipe in his left hand. He measures about 11 inches.

ROCKINGHAM WARE JUG "TOBY"

"SIMPLE SIMON" "THE PRUSSIAN HUSSAR" "TOBY"
ROCKINGHAM WARE JUG

You may find by the same modeller the "Hearty Good Fellow," a standing figure in a short coat with small skirts, striped trousers, brown buckled shoes, holding a jug in his hand, the base marked with the name. Or, "Lord Howe," in a red coat, purple waistcoat and white trousers, seated on a chest, with a glass in one hand, a jug in the other, an anchor by his feet, measuring about 12 inches. There is a Sailor in much this attitude.

THE TOBY FAMILY

"The Squire," in a three-cornered arm-chair, with pipe and jug, about 10½ inches. "The Toper," a real Toby holding a miniature Toby in his left hand, a glass in right hand, with a laced hat, seated in a high-back chair. "The Foaming Jug," another real Toby. "The Convict," in yellow, with stripes and arrows. "John Bull," seated with one arm out to make a kind of teapot, inscribed "John Bull," measuring about 8¼ inches. "The Snuff Taker," a Rockingham jug, a standing figure, about 10 inches in height; also a smaller "Snuff Taker," about 9½ inches high. A Fulham "Tea Pot," much as John Bull is made. "A Woman," with a bottle and glass in Rockingham brown ware, standing figure. "The Man on the Barrel," holding a jug and glass, with a high black hat, about 8½ in. high. "The Stingo Jug," a young man on a barrel marked ALE on one side, and stingo on the other, about 9½ in. high. A seated woman with a high cap (perhaps the widow Wadman), about 10½ in. "The Drunken Parson," pouring ale into a glass; he wears a full white wig. "The German Burgomaster," with a big German pipe and a bag of money; his huge pigtail forming the handle; this is a white ware figure. And later date, "Falstaffs," "Brigands," "Snuff Takers," and others. Also a large number of other jugs, some of them only 3 and 4 in. high; all representations of Uncle Toby. I have hardly named any of the varieties of the true Toby, because the variations are so slight that it would require too lengthy an explanation to follow them, but the number is legion.

There are in addition to these a number of mask Tobies, as the "Rodney" mug, about 6 in. in height, being a head of Rodney with a dark blue collar, round his forehead a crown decorated with a blue flag and anchor. "The Duke of Wellington," a head and bust, about 5¼ in. "The Prussian Hussar," a moustachioed head, the pig tail forming the handle, and any number of Toby heads in all wares. Also there are the Pratt Historical Jugs, Lord Duncan, Sir John Jervis, Nelson, Captain Berry, General Hill, Wellington, The Duke of York, The Prince Coburg, and others.

I think that I have given a sufficient list to whet the appetite of the curious, and if I have succeeded in inoculating a love of Toby in any hearts, let me say buy before it is too late, as the price grows higher and the figure jugs are becoming more absorbed into collections. More might be said in praise of the collecting spirit which keeps a man ever youthful and enthusiastic, which gives the otherwise unoccupied an interest in life, which causes one to meet many quaint and diverting characters.

But here at least is a thing within most people's means, as delectable a piece of goods as any, that a connoisseur may well prize, not for its intrinsic value so much as for its flavour of the past century, its Rowlandsonesque comicality and its rustic humour, its delightful good cheer, and its fascinating presence. Who shall account for enthusiasm?

LADY HARRIET CAVENDISH
MARRIED IN 1809 EARL GRANVILLE
BY J. RUSSELL, R.A.

From a Pastel Copy at Chatsworth, after the picture in the possession of the Hon. F. Leveson Gower

THE HALL-MARKS AND OTHER MARKS UPON OLD IRISH SILVER

BY ARTHUR BUTLER, F.A.I.

ANTIQUE Irish silver, embracing the charming study of old plate manufactured in the British Isles, ranks very high in the esteem of its devotees, and, indeed, by some enthusiasts Irish silver is considered second to none.

One's chief regret is that proportionate to the quantity of old London marked silver there is not more of this valuable plate existing. This has reference, it need hardly be said, to pieces of a not later date than the middle of the eighteenth century. The scarcity was largely brought about by the disturbed state of the country during the Stuart period. At the end of the eighteenth century there was an extraordinary fillip to the manufacture of silver in Ireland by the influx of a large colony of Swiss, but to this reference will be made hereafter. It was remarkable rather than long-lived. English collectors with whom I am acquainted take a great pride in their old Irish pieces with their characteristic marks so exceptionally appropriate to the Isle of Erin.

Whilst Scotland did not obtain its national emblematic Thistle mark upon silver till 1759 as its standard mark, as set forth in the last article I had the privilege of drawing up, Ireland has had its distinctive standard mark of the Crowned Harp from the very date of the original charter granted to the Goldsmiths Company of Dublin by Charles I. in 1638, in which that puncheon is styled, "The King's Majesty's stamp called the Harp-Crowned now appointed by his said Majesty." The standard denoted by this was that of London silver, 11 oz. 2 dwt. to the 12 oz. troy. There is a drawing shown herewith setting forth the variation of the crowned harp from the earliest date of its inception. The escutcheon followed its outline for about 150 years, the crown only being of different form from the commencement of the eighteenth century till 1785, when an oval mark was adopted, but for only the short space of seven years—1785-1792; after the latter date ensued an oblong escutcheon with sharp right angle corners till about 1808, since when the shield has been but very slightly varied, it sometimes appearing with rounded or clipped corners. Precisely the same style existed as regards the mark of the classic figure of Hibernia holding the olive branch—what a fine tribute this is to Ireland—Hibernia was added in 1730, not, as is so often supposed, as a city or "town" mark, but as a duty mark—sixpence duty being levied, per ounce, on silver. When, also, in 1807 another sixpence was levied, and to denote this the mark of the monarch's head was added, no notice was taken of the puncheon of Hibernia, and these two duty marks were stamped together upon Irish plate till 1890, when, as with English and Scotch silver, the duties were withdrawn.

THE VARIATION OF THE CROWNED HARP AND PUNCHEON

It should here be mentioned that Ireland manufactured no silver whatever of the higher standard, corresponding to that which we know as Britannia silver, 1697-1720. Hibernia appeared in an oval escutcheon from 1730 till 1792; since then in an oblong, and the same description applies to the variation of its shape, which, with the crowned harp, corresponded often to the shape of the shield containing the letter or year mark.

Before I deal with letter marks—of

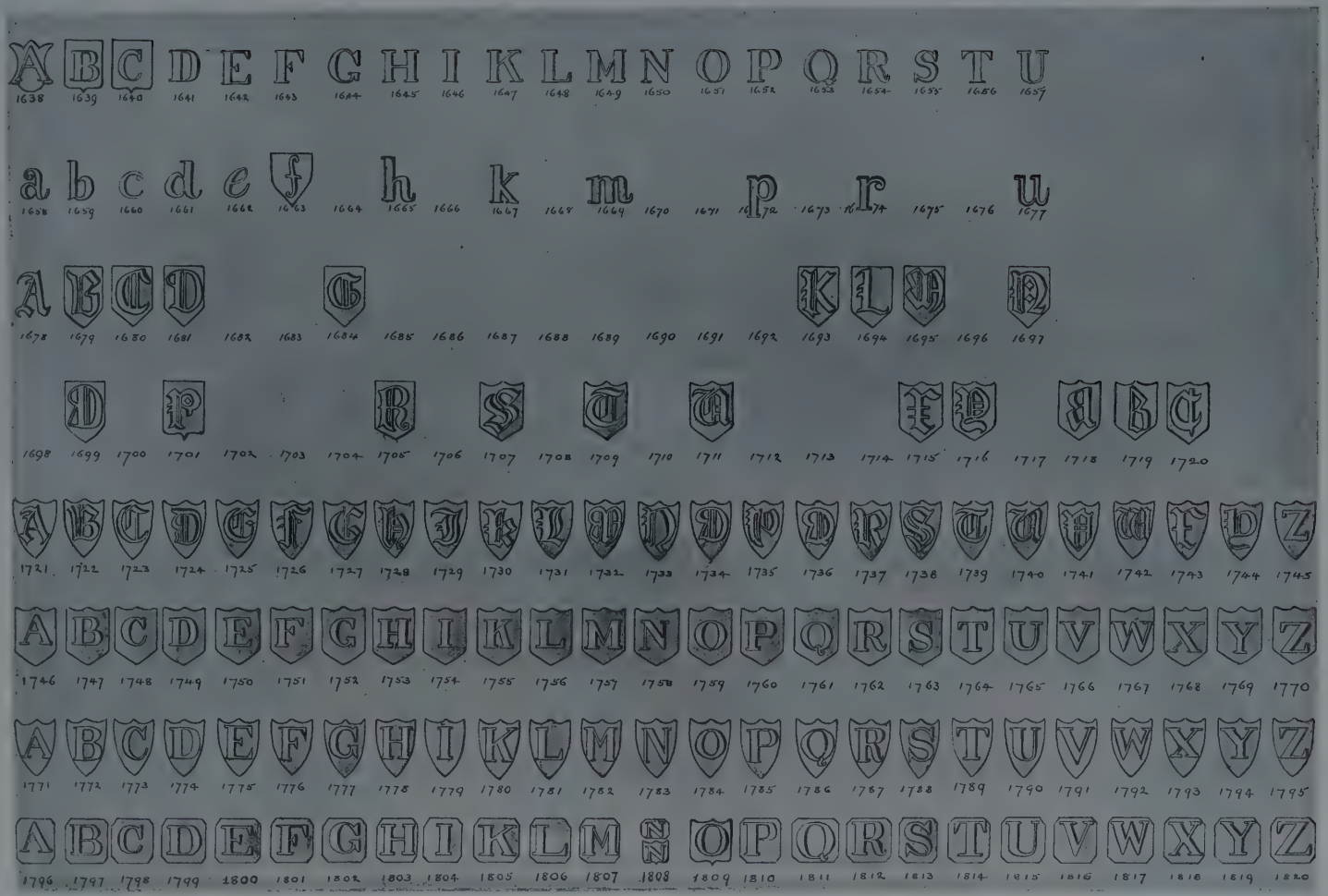
which a large diagram is given herewith as illustrating the dates of Irish silver for nearly two hundred years—it will be well to touch on the special characteristics of our sister island's old silver. The earliest known pieces are those which embrace communion plate, alms dishes and flagons, large monteith bowls, salvers, covered cups, maces, large bowls, and such like vessels; but among the most fascinating are the large antique Irish tankards of massive but beautiful character, which one sometimes meets with. Chief among these are the pair owned by the Merchant Taylors Company of London, dated 1680. An illustration of the mark of the handicraftsman who made these appears in these pages with those of the Irish standard and year mark. These particular tankards are finely ornamented at their bases with acanthus foliation, which was in such general fashion at the time, the broad, flat lid containing a large formal acanthus flower, with a mask in its centre in *repoussé*. These tankards are said to have once been the property of the Merchant Taylors' Dublin Guild, and came to the London Hall of the Company on its dissolution. Smaller items comprise old "pap-boats" trencher salts, table spoons, snuff-boxes, trinket boxes, and such like articles, and a few fine tea and coffee pots. Chief, however, I venture to suggest as the piece *par excellence* of Irish manufacture must be considered the Potato ring of the eighteenth century. Some of these charming rings or potato stands, as they might be equally correctly termed, have recently commanded long figures in our West-End auction rooms. Carden Terry, senior and junior, were well known makers of potato rings; a specimen is herewith given of the mark of the elder Carden Terry, which is on a potato ring which came under the writer's notice, having the year mark of 1767. These quaint ornaments have invariably the large, long, beaked bird with outspread wings, forming part of the pierced and *repoussé* work of the sides of these pieces, which have wide spreading bases with a concave sweep after the fashion, though lacking its solidity, of a petticoat tankard. The other marks, of which drawings appear, are Dublin marks noted by the writer from rubbings of those upon spoons, those of 1804 containing the marks J. P. This man made spoons in a rather large way.

THE DUBLIN HALL-MARKS, 1680

Before dealing with the subject of the Dublin yearly alphabetical cycles, it should be mentioned that the original Goldsmiths Company of Dublin was invested with absolute and entire supervision of the trade of goldsmiths and silversmiths in Ireland precisely similar to the controlling authority of the Worshipful Company of Goldsmiths of London. Mention has already been made of the original Charter of Charles I. The list of incorporated members of the original Dublin Company, established under the same contains the name of two Dutchmen and nineteen resident Goldsmiths in Dublin with Irish and English names, two of them being selected as wardens. All subsequent wardens took office on All Saints' Day. There are few recorded incidents in the actual history of the Company which would be of interest, but in one authority it can be found that the Guild was considered by the official citizens of Dublin as of high standing and integrity, for in a certain civic ceremony, in which they took part, it is set forth that the officers considered it quite a gracious condescension when the Goldsmiths rode in their company, date 1649.

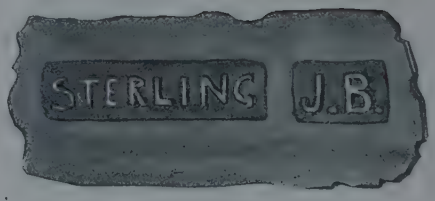
Two marks of the city of Cork have also been given with these lines. In Cork a Goldsmiths Company as a trade guild was formed in 1656. The society took for its marks a large galleon—sometimes with five masts, and a barbette-like single castle—both marks being in an escutcheon following the outline of the emblem. These two marks appeared with that of the maker, viz., his initials. Later the word "sterling" in full appears sometimes in line with the mark of the maker's initials, and in some instances the word and the initials appear within one border, the initials being over the word.

Youghal and Limerick are towns where silver is supposed to have once had a centre, but pieces punched with what might be termed local Irish marks are very rare and undecipherable. Assay offices were proposed to be established, but their embodiments and privileges were but vaguely set forth, and although Youghal received authority by Charter, no



THE OLD DUBLIN HALL-MARKS
FROM THE DATE OF THE CHARTER TILL 1820

OLD MARKS OF THE CITY OF CORK, 1694



OLD MARKS OF THE CITY OF CORK, 1720

records are in existence to show that an assay office was established in either town or in Cork. This will account for no date letter appearing with the old Cork marks.

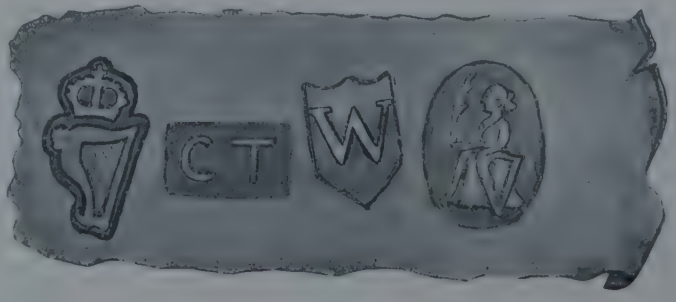
In 1783-1784 a large band of foreign Protestant refugees from Geneva came to South Ireland and commenced a colony of silversmiths and goldsmiths near Waterford, the place taking the name of New Geneva, and an act came into operation on June 1st, 1784, granting them certain powers and establishing an assay office ; but discontent arose, and the colonists, who chiefly comprised gold and silver workers, watch-makers, and artificers, fled the country after the outlay of many thousands of pounds, and their village became an obscure hamlet, with no trade. Though an assay master was appointed, it has not been found that any record exists of plate marked there. If the office worked, it did not do so for longer than five or six years, and then only stamped watches in both metals.

In chronological order the history of Dublin Official Hall-marks is as follows :—

1638. Date of the charter and adoption of the Crowned harp for all Irish plate assayed and found to be Standard by the Goldsmiths Company of Dublin.

At the same date also the yearly alphabetical cycle of year marks was instituted.

1730. The mark of Hibernia, seated at sinister profile, holding an olive branch in dexter hand. This signified a duty mark, which was sixpence per ounce.



DUBLIN HALL-MARKS, 1767

1807. The addition of the King's head, when duty was raised to a shilling. This mark existed till 1890, at which date, duty being withdrawn, it disappeared.

N.B.—Though Hibernia was originally a duty mark, it remained as a distinctive Irish mark concurrently with the mark of the monarch's head, and was not withdrawn with the latter.

With respect to the alphabetical year marks, it is authoritatively stated that whilst a definite cycle was adopted with the operation of the Royal Charter in 1638, there had been letter marks denoting the year prior to this date, and it is also asserted that the crowned harp had been used during the reign of James I., if not Elizabeth, but there are no tangible evidences of the fact. King Charles I. adopted, or appointed, what is stated to have been an already existing Royal mark ; he did not originate it. The first cycle commencing with the charter is of Roman capitals, the A being alone in a fancy shaped shield, which subsequent to 1638 took a bracket shaped base. It must be assumed that this shield predominated for the next twenty years, although the diagram does not illustrate same, owing to the uncertainty of its actual permanent shape. The same remarks also apply to the next cycle, which is in Roman small letters. This alphabet is known to be erratic as regards the shields, but each year had its letter mark. Both these two cycles terminate at the letter U. Then comes a very disjointed record of year shields and letters. In 1678 began a cycle of old English capitals of a pronounced type, six letters only following one another with regularity, the shield being

heraldic. The troublous days intervening between 1684 and 1693 must account for the vagueness of the letters and apparent loss of F, G, H and I, or it may be assumed that no plate was stamped during those years except with the letter E. Then again there are gaps from 1701 to 1705, and 1711 to 1715. It is likely that certain letters stood for two, and sometimes more, consecutive years, and rather clear evidence is found that the Hall re-commenced stamping old standard ware with the letter S, and adopted, as shown, a shield with an escalloped top. This shield varied again as regards its base at 1715, and remained in use till 1720. At 1718 an attempt was made to bring about a Court hand cycle, but only extended to a, b and c. This was doubtless a copy of the London Court hand over the enhanced Standard (Britannia) period, so well known. However, it disappeared in favour of a large Old English alphabet, but in a similar shield, of twenty-five letters (complete omitting j), and the cycles appeared thenceforth with regularity as regards the letters. It is, however, clearly to be understood that at times the shields are found to have been varied in shape, and in a few instances the year letter is found in lozenge-shaped escutcheons similar to those containing the Crowned Harp and Hibernia. The extraordinary and unaccountable persistence (which is contrary to Hall and Assay office practice) of the continuation of the large Roman letters is a subject of comment. This same type of capitals was used through three cycles, and this coincidence, should the shape of the shields have been at all departed from, renders it difficult at times, owing to their similarity, to decipher some of the dates between 1746 and 1795. The clipped corner oblong escutcheon came into use in 1796, carrying on the capitals. It was varied at 1808 until the end of that cycle.

The incomplete state of some of the earlier cycles has, it is stated, come under the notice of the Royal Irish Academy, and connoisseurs trust that at some future date an explanation may be forthcoming which will give us as complete and satisfactory evidence upon the year marks as that adopted by the other greater and kindred institutions established under ancient Royal Charters for the protection of British silver and all that appertains thereto.

DUBLIN HALL-MARKS, 1804

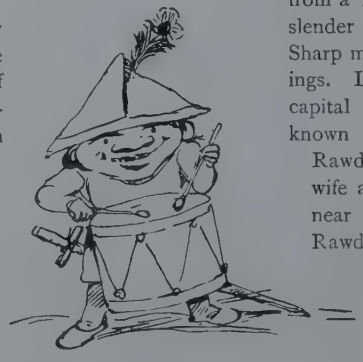
THACKERAY AS ARTIST
II. THE ARTISTIC VALUE OF THACKERAY'S DRAWINGS

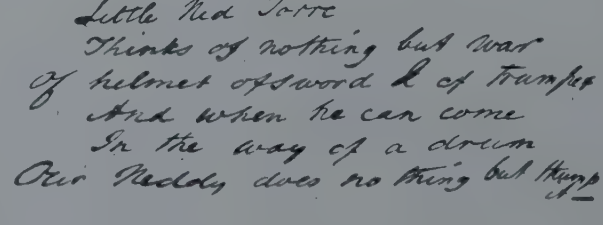
BY LEWIS MELVILLE

Illustrated by six unpublished Nursery Rhymes, composed and drawn by Thackeray.

As an artist Thackeray was always at his best when illustrating his own writings. As it has already been said, the chance of his making a success as a serious painter was extremely remote. But there has rarely been an artist who made his drawings so helpful to the text. Indeed, the characters are depicted as truly by the pencil as by the pen, and they tell the story together. Thackeray's drawing may not always have been correct, the perspective may occasionally have been wrong, and an arm may sometimes have borne a strong resemblance to a fin, but for quaint fancy and humour his illustrations have seldom been surpassed.

Take *Vanity Fair* and study the pictorial work from the initial W, at the beginning of Chapter I., to the "Finis" tail-piece, which shows the children shutting up the puppets in the box after the play is played out. Look at the illustration on the cover of the monthly parts and at that on the title page—the former portraying the jester, standing on a cask, haranguing the yokels who are looking up at him, open-mouthed; the latter portraying the jester, lying on the ground, weary and worn, looking into a glass which reflects a countenance that is anything but gay. Look at "Rebecca's Farewell"—little Laura Martin crying bitterly because dear, kind Amelia Sedley is leaving the school, and Becky hurling out of the carriage the copy of Johnson's Dictionary, to the dismay of Miss Jemima Pinkerton, who, good-natured soul, had presented her with it as a souvenir of the Academy on Chiswick Mall: the look on Becky's face clearly indicates that she has no desire to remember the existence of Miss Pinkerton or the Academy, where as a matter of fact she had been far from happy. Look at Becky showing off "Miss Jenny," the doll, to her father's rather dissolute Bohemian friends; or, all alone, building a house of cards that, we know full well, will sooner or later fall, after the fashion of such unstable edifices; or fishing and trying to entangle stupid, hulking, conceited Mr. Jos.; or as governess in the schoolroom, paying just so much attention to her charges as might be expected from a lady with her turn of mind. Why, the slender thread of the story of Miss Rebecca Sharp might be reconstructed from the drawings. Look at Dobbin and Cuff fighting (in a capital C); or at Miss Eliza Styles (better known under the patronymic of Captain Rawdon Crawley) reading a letter from his wife at Mr. Barnet's, saddler, Knightsbridge, near the barracks; or at Moss arresting Rawdon in Gaunt Square, while Moss's companion whistles for a hackney coach to convey the trio to the sponging-house in Cursitor Street. Glance at the tail-piece to Chapter IX.—a delightful sketch of that sad jester, Thackeray himself. Turn over the pages and, on the eve of the battle of Waterloo, compare Becky slumbering tranquilly with




Little Ned Torre
Thinks of nothing but war
Of helmet of sword & of Trumpet
And when he can come
In the way of a drum
Our Neddy does no thing but Hurra

I tremble to write
The fate of Tom Knight
For here the poor fellow's in bed see
And see how he takes
Instead of beef steaks
All sorts of the nastiest med'cine.

Mrs. Major O'Dowd as Venus preparing the arms of Mars, her husband, who is sleeping heavily. Turn over more pages, and observe Miss Horrocks of the ribbons playing the piano with the sycophantic Hester by the side, all admiration, and then glance at Sir Pitt nursed by Hester, the ill-conditioned, bullying attendant.

If space permitted it would be possible to go through each of the novels and point out drawing after drawing delightful to regard. The Christmas Books owe more than half their charm to the plates. Take the portraits of Mr. Titmarsh and Mr. Mulligan of Ballymulligan, of Mr. Flam, of Mr. Larkins; of those famous literary lights, Miss Bunion and Mr. Hicks; of Miss Trotter, whose face is bright at the arrival of the hideous but wealthy Lord Methusalah; of Mr. Beaumoris, Mr. Grig and Mr. Flinders; and of a host of others all present at *Mrs. Perkins's Ball*. *Our Street* contained all sorts and conditions of people duly sketched by the author, from the inquisitive old lady looking out of the window to "the lady whom nobody knows"; from "the lion of the street," Clarence Bulbul, who wrote the Mayfair love-song, *The Cane-bottom'd Chair*, which appeared in the columns of *Punch*, to that of "the happy family," in which is depicted the happy home-life of the Fairfaxes. *The Rose and the Ring* has already delighted several generations of great and small children. The drawings were begun at Rome as Twelfth Night pictures for his children, and the whole was subsequently finished soon after in London. Thackeray revelled in this sort of work: all his life he loved to amuse children, and to his love for the "little 'uns" he has left this abiding memory.

Consider the originality of the drawings, the fancy, the whimsicality, the sense of humour which inspired them, the insight into life which they show, the power of bringing a whole scene vividly before the observer. Cavillers say that Thackeray was no artist; but if this is not art, why, then, the boundaries of art should at once be enlarged!

Thackeray was under no misapprehension as to the value of his gift, and he was well aware of his limitations. For instance, when a man in all good faith said to him, "But you *can* draw," he instantly set him down in his mind as a snob and a flatterer; and when Mr. Corkran found him grumbling over a sketch of

Good Dicky Snooks
Is fond of his books
And is loved by his Usher & Master
But naughty Tom Spry
Has got a black eye
And carries his nose in a plaster

his own: "Look," said he, "now G—— (naming a famous artist), by a few touches, throwing some light or shadow here and there, would make this a picture. How it is I know not, but I certainly cannot do it at all." He frequently made fun of himself as a serious painter in his art criticisms in *Fraser's Magazine* and elsewhere; and in his very first paper on art, written in the form of a letter, he remarked: "I wish you could see my historical picture of *Heliogabalus in the ruins of Carthage;* or the full-length of *Sir Samuel and his Lady*,—sitting in a garden light, reading *The Book of Beauty*, Sir Samuel catching a butterfly, which is settling on a flower-pot." And, still laughing at himself, he wrote to Edmund Yates in the fifties: "You have a new artist on *The Train*, I see, dear Yates. I have been looking at his work, and I have solved a problem. I find there *is* a man alive who draws worse than myself!"

Dear Tuky & the Jones
Though all skin & bones
Has a slim & an elegant figure
But Miss Mary Grig
Is as fat as a pig
And each day she grows bigger & biggy

Thackeray realised his lack of technical skill as an etcher. He asked the late Henry Vizetelly, the founder of *The Pictorial Times*, to find him someone who, from his water colour sketch, would etch the frontispiece to *Notes of a Journey from Cornhill to Grand Cairo*. The task was entrusted to a young man named Thwaites, who subsequently put on the wood a number of drawings for *Mrs. Perkins's Ball*. Thackeray saw, however, that his originality was more valuable than an inferior hand's correctness of line. "I return the drawings after making a few alterations in them," he wrote to Mr. Vizetelly on one occasion. "Present Mr. Titmarsh's compliments to your talented young friend, and say M. A. T. would take it as a great favour if he would kindly confine his improvements to the Mulligan's and Mrs. Perkins's other guest's extremities. In your young gentleman's otherwise praiseworthy corrections of my vile drawings, a certain *je ne sais quoi*, which I flatter myself exists in the original sketches, seems to have given him the slip, and I have tried in vain to recapture it. Somehow I prefer my own Nuremburg dolls to Mr. Thwaites's superfine wax models."

Little Miss Perkins
Much loved pickled Gerkins
And went to the Cup board & stole some
But they gave her such pain
She ne'er ate them again
She found them so shocking unwholesom.

"You will not easily find a second Thackeray," Charlotte Brontë wrote in 1848 *à propos* of Thackeray as a draughtsman and illustrator. "How he can render, with a few black lines and dots, shades of expression, so fine, so real; traits of character so minute, so subtle, so difficult to seize and fix, I cannot tell—I can only wonder and admire. Thackeray may not be a painter, but he is a wizard of a draughtsman;

touched with the pencil, the paper lives. And then his drawing is so refreshing: after the wooden limbs one is accustomed to see portrayed by common-place illustrators, his shapes of bone and muscle clothed with flesh, correct in proportion and anatomy, are a real relief. All is true in Thackeray. If Truth were again a goddess, Thackeray should be her high priest."

The praise is high. Whether it is too high time will show. His talent was of the Hogarth kind; and the works of Hogarth have not been adjudged valueless. Thackeray himself always declared that, although he was not a first-rate artist, he was not half so bad as the woodcutters made him appear. And an inspection of his drawings supports this view. Certainly, though he lacked academic correctness and technical mastery, the undeniable originality and humour of his sketches will secure for them a very long lease of life. They place him in the ranks of the caricaturists on a level with Leech and Doyle, and not far below Cruikshank, though, as far as imaginative power is concerned, he was the equal of the latter. Whatever may be the opinion of him as a draughtsman, few will venture to dispute his great merits as the illustrator of his own books.

Miss Mary Knight
Has a smak appetite
But Thomas her brother's a glutton
For breakfast he take
Two pounds of beefsteaks
And for dinner a leg of roast Mutton

ARMOUR

THE ARMOUR OF SCHLOSS AMBRAS
BY M. MONTGOMERY-CAMPBELL
PART II

THE armour on the left in No. v. is said to have belonged to Archduke Ferdinand. Though possessing a lance-rest, it was probably destined to be a *Prunkrüstung* for state occasions rather than to be worn either in serious or mimic warfare. The roped and richly decorated helmet, with its high comb, cheek-pieces and plume-holder, its umbril and tail-piece, is of the burgonet type (*Burgunderhelm*).

These were introduced by Maximilian I., and many varieties succeeded each other, although the original pattern was not of long continuance. The breast-plate of this figure is long and slightly ridged, tending, as does also the breast-plate of the right-hand figure, towards the peascod form, which became more generally adopted at a later date with the increase of the use of fire-arms. This shape was believed to afford increased protection against bullets. On the shoulder-pieces and the backs of the gauntlets of the left-hand suit, knightly figures set in medallions may be observed, and on the elbow-plates (*coudières* or *cubitières*) the *fleur-de-lis* is delineated. As in the companion figure, the shortness of the tassets and *cuisses* must have necessitated the wearing of chain armour (*mailles*). The decoration of the *cuisses* and greaves or jambs is in keeping with that of the rest of the suit, and the broad-toed sollerets are of the *entenschnabel* (duck's

No. VII.—CHAPEL-DE-FER AND SECOND SUIT OF ARMOUR OF KARL VON SCHÖNWERT
Photo by F. Grattl, Innsbruck

bill) shape, which succeeded the still broader "bears' paws."

It is interesting to compare this armour with the three-quarter suit on the right in No. vi., and its companion figure with the *cap-à-pied* suit on the right in No. vii. In No. vi. we are introduced to armour which lacks the gracefulness and severe purity of outline of the best German Gothic, and this, although the breast-plate of the right-hand figure bears a portrait encircled by the inscription, *Maximus Primus Germanorum Rex*. The greater length of the tassets shows also the influence of a more degenerate fashion, and the tassets of the right-hand figure are evidently constructed with a view to covering the voluminous trunk-hose which had come into fashion. In the seventeenth century tassets became of abnormal length, reaching to the *genouillères*, and supplanting the *cuisses* or *Diehlinge* of the previous centuries. On both figures double gorget plates are noticeable.

No. VIII.—HIGHLY DECORATED YOUTH'S ARMOUR WITH HAUBERK AND RELICS OF STEFAN FADINGER
Photo by F. Grattl, Innsbruck

The tilting armour on the right in Nos. v. and vii. belonged to Carl von Schönwert of the Schurff family, who occupied Ambras for over fifty years prior to its becoming the property of Archduke Ferdinand. Von Schönwert was hereditary Master of the Hunt in Tyrol, and filled other important offices. Both his tilting suits have *passegardes* for the protection of the right shoulders attached to the helmets, and on No. v. we find the *grande-garde* for the elbow of the bridle-arm. In German this is called "*Meusel-schulterschild*." The helmets of both suits are the precursors of the closed armets, *geschlossene Visierhelme*. The bevors of these helmets are only provided with means for respiration on the right-hand side. In No. vii. these take the shape of a pierced disc. In both helmets a spring trap-door on the right cheek can be held open by a staple to assist ventilation. In No. viii. a very beautifully decorated suit of youth's armour, similar in type to those described, shows five oblong holes on the left side of the bevor, whilst the right side has apertures grouped in three distinct circles. The same illustration shows a hauberk and other relics of Stefan Fadinger, the Austrian peasant leader, who died in 1626.

The left-hand figure in No. vii. displays a helmet, which might be termed a *salade-chapel-de-fer*, it partakes of both natures. The iron hat underwent many alterations and modifications as the years rolled on; sometimes it had a wide brim with slits introduced to form the occularia, at others it was almost devoid of brim. This form of head-gear was very popular for a considerable period with royal personages and knights of high degree, as also with obscure men-at-arms. Four specimens, hailing from the thirteenth century, were found in Carinthia, where they had been put to the strange use of being

made into church spire protectors. Three of these passed through the hands of the late Mr. Überbacher, the well-known antiquarian of Bozen, who disposed of two to a Viennese collector, and the third to the Nuremberg Museum. They might be described as resembling tennis hats in shape. A somewhat similar headpiece to that in No. vii. is to be found on the right-hand figure in No. ix., where the broad space for the occularia is scooped out of the movable visor. This shape leaves something to be desired in the way of protection for the eyes.

The height of the *passegardes* of the breast-plate of the same figure calls for attention, as also the construction of the *epaulières*, which are brought forward sufficiently to do away with the necessity for rondels for shielding the arm-pits, such as are needful for the companion suit. The difference in the cuirasses is equally marked, the one being globose in form, the other having a salient ridge or tapul.

No. IX.—SPECIMEN OF HIGH *PASSEGARDES* AND OCCULARIA SCOOPED OUT OF VISOR
Photo by F. Grattl, Innsbruck

Globose breast-plates were often decorated with etchings occupying the entire centre and representing the Madonna or the Crucifixion. We find indications of such a design on the breast-plate of a *landsknecht* in No. x. In the same illustration the most casual observer could not fail to notice the remarkable size of the left shoulder-piece, and of the *coudière* of the right-hand figure. *Coudières* were either indispensable elbow protections or superadded extra plates, detachable at will. In the latter case they were often removed by persons who fought on foot.

Amongst the suits of armour which we have had under consideration, both kinds are to be found in different sizes and designs, and take the shape of fans, or hearts, or shells, according to the fashion of the period to which they happen to belong.

Much might yet be said in reference to the Ambras collection, notably in regard to its helmets, and it could have been possible to have given far more minute and picturesquely elaborate details concerning the decoration of the objects described. Space, however, precludes lengthy dissertation where there is so much of interest to pass in review, and my aim has been to be practical and say to the world-wide readers of THE CONNOISSEUR such things as I have found increased the intelligent interest of personal friends in visiting armories. I will but add that No. xi. supplies typical specimens of so-called Milanese or Maximilian designs. The slightly globose cuirasses are without tapul, and the suits, with the exception of the greaves, and

No. XI.—MILANESE ARMOUR

Photo by F. Grattl, Innsbruck

No. X.—LANDSKNECHT'S ARMOUR

Photo by F. Grattl, Innsbruck

in the right-hand figure of the *genouillères*, are fluted (*cannelèes*). The sollerets are of bears' paw shape (*camus*).

Schloss Ambras is indeed a place of many fascinations, and wanderers in fair Tyrol will do well not to omit to visit it from Innsbruck.

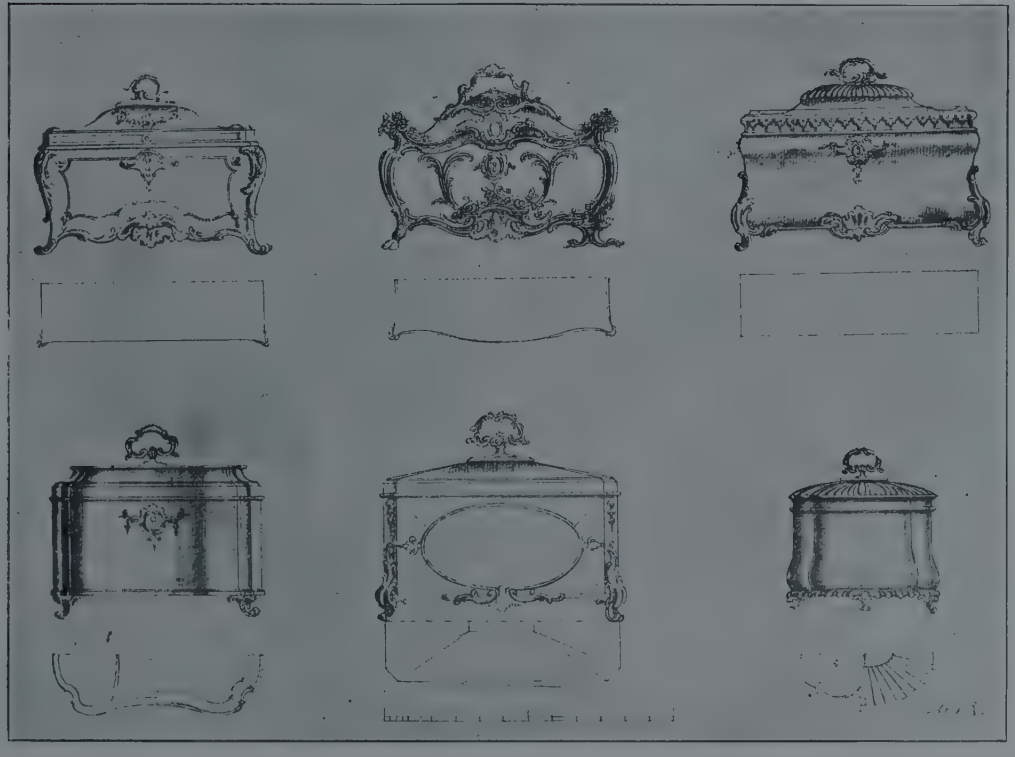
LADY GEORGIANA CAVENDISH
(DAUGHTER OF THE "BEAUTIFUL DUCHESS OF DEVONSHIRE")
MARRIED IN 1801 THE EARL OF CARLISLE
BY J. RUSSELL, R.A.

From a Pastel Copy at Chatsworth, after the picture in the possession of the Hon. F. Leveson Gower

Old Furniture

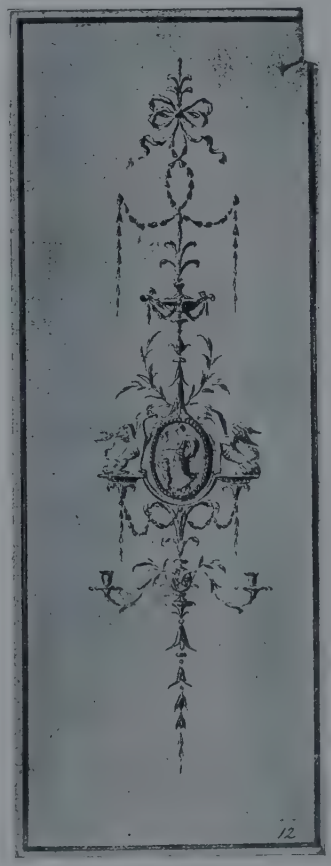
CHIPPENDALE'S CONTEMPORARIES
BY R. S. CLOUSTON

THE study of the works of any artist, in whatever walk of art, almost necessarily includes that of his contemporaries. If, for instance, such men as Turner or Constable had influenced no other painters, or if they had had no imitators, it would be a comparatively easy affair for any man of ordinary intelligence to qualify himself as an art expert, for in that case only the more pronounced mannerisms need be recognised. In actual practice, however, it is just as essential to know the minor men as the greater. One must be able to recognize the touch—the handwriting, so to speak—of Webb, Paul, and others just as easily as that of Turner and Constable themselves.



TEA CADDIES *From a Drawing by Chippendale for a page of 3rd edition of the "Director"*

With regard to Thomas Chippendale, this study of other men is just as necessary, but from an entirely opposite reason. The difficulty, too, is rather increased than diminished by everything being so different from what one is accustomed to. Other and smaller men may have copied him, and probably did; on the other hand it is positively certain that he himself took, and took largely, from contemporary work, and that not always of the best. He called himself an artist, it is true, but he looked on himself as a tradesman, bound to supply his customers with whatever was fashionable at the moment. He does not, like Manwaring, advertise his wares as his own absolute creation, but as tending to "improve and refine the *present taste*." This is not a very high artistic standpoint, but it is the view Chippendale took of himself and his work, and it is impossible to understand either without bearing it in mind, and quite out of the question to judge of his success without studying, as far as possible, what that "present taste" was.



DECORATIVE PANEL
From Lock's Original Drawing

Of all the men who, in the middle of the eighteenth century, published books on furniture design, Johnson was undoubtedly the weakest. Through his whole work we find eccentricity parading as originality, madness as genius. With designs evidently taken from the French, he accuses the French of theft, trusting either to the ignorance of his readers, or the mildness of his distorted imitations for not being himself found out. So bad are his designs that, from any inherent merit of their own, they could only be mentioned in a catalogue of the publications of the time, were it not for their evident influence on the later work of Chippendale.

That, bad as they are, they did so affect the greater man can be shown by actual dates. Johnson's first edition was published in 1758, Chippendale's second in 1759, but it is not till the 1762 edition that we find Johnson's influence evident. Johnson's book seems to have met with considerable acceptation. He brought out a second edition in 1761, and meantime he seems to have published probably a smaller book in 1760. This does not occur, so far as I know, in any enumeration of the furniture books of the time, nor have I seen the book itself, but the original drawing for the frontispiece is preserved at South Kensington Museum. It may, indeed, never have been published, but the fact that Johnson even contemplated it is enough to show that the reception of his designs by the public had been sufficiently great as to render the madly flamboyant part of the "present taste;" therefore, without further question, Chippendale proceeded to "refine it." There are many things in the third edition of the *Director* to be regretted, but nothing approaching Johnson.

An earlier book by Johnson is entitled *Twelve Gerandoles, Publish'd and sold by Thos. Johnson, Carver, in Queen Street, near 7 Dials, London, Sept. 1st, 1755*, which is better, as being more possible than his later designs. It is worthy of remark that he calls himself a "carver," and, even in his later book, confines himself chiefly to the articles considered part of his business. However much one may condemn the flamboyant style as a style, it is well to remember that it contributed in no small degree to the excellence of the eighteenth century furniture. Chippendale's father was a carver, and he himself is supposed to have been specially trained in the same branch of the profession. To execute, and still more to design such articles, a considerable knowledge of drawing is necessary, a knowledge which, with a careful workman of artistic tendencies, would improve with each piece of work. Thus it came that there were numerous craftsmen of the period not only capable of drawing but of really artistic design. If there is such a thing as a modern

imitation of a good Chippendale, Hepplewhite, or Sheraton piece of furniture which has improved on the original design I can only say that I have never seen it.

Chippendale's use of the flamboyant is characteristic of the man and his methods. In few of the other designers of the time do we see any attempt at restraint, and in no other do we find it so insisted on. His artistic perception made him doubt even what he produced to suit the dictates of fashion, and over and over again he suggests to his customers or copyists that the design given may be simplified with advantage.

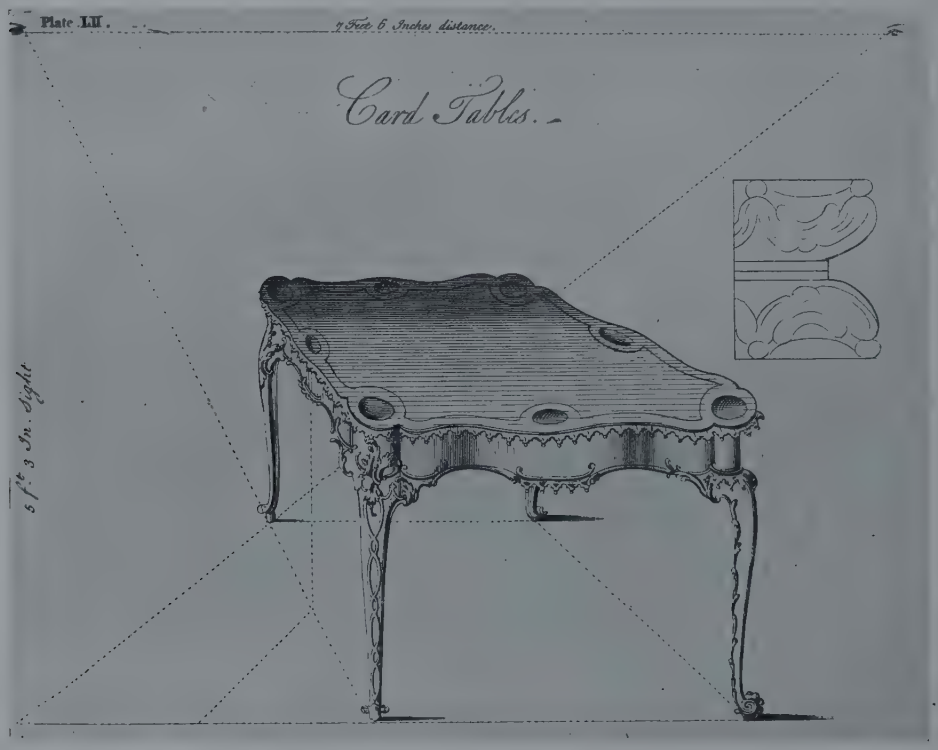
It is scarcely fair to blame Chippendale for the use of the flamboyant. He is in no way responsible for its introduction into English furniture, and simply supplied what his customers insisted on having. When the time comes for our posterity to discard the most ugly and useless head-gear known to humanity for something more sensible and artistic, it will be manifestly unfair of them to blame our tradesmen for our faults. Even the proverbial Hatter could scarcely be expected to manufacture what people do not want, when they have fixedly made up their minds as to the one thing they will buy. Unlike Robert Adam, Chippendale had no special gospel to preach, yet, eccentric as some of his work seems to us now, it was not so in his own time. Then there was the same difference between it and most of what was going on around him, as there is now between a Paris "creation" and its cheap East End caricature, and he, moreover, told his customers as plainly as he could without decrying his own wares that the style was too florid.

CHAIR IN THE STYLE OF COPELAND

Johnson, who was the chief sinner, had no such scruples. If it were not abundantly evident that he took himself seriously, one would almost be inclined to look at his book as an exceedingly humorous skit on the prevailing fashion, which would have done credit to Rowlandson himself. Many of his designs are impracticable on account of their utter madness, while others are incomplete because he did not understand his own business. When both sides of an object were intended to be exactly the same, it was a common custom of the time to give the design of one side only; but Johnson gives several of such divided drawings which could not possibly be repeated on the other side. On the other hand it must be admitted that in one instance Chippendale did not improve what he took from Johnson. A sun with gilt wooden rays may not be a very beautiful thing on the top of a clock, though there may be some congruity in the idea; but there is none when it is applied, as it was subsequently by Chippendale, to the back of a hall chair.

A much more interesting man than Johnson was Lock, who published both separately and in collaboration with Copeland. Many of his original drawings are fortunately preserved at South Kensington Museum, and they show very considerable knowledge and power as regards drawing. Some are highly finished, while others are mere rough jottings, quickly, but artistically executed. There are also some pages from his day book, giving the money paid to his carvers, generally accompanied by a rough pen-and-ink sketch of the object. One entry reads "For Bosting (*i.e.*, broad carving) two Seasers heads." Even in the good old days when people spelt as they

chose, and his partner Copeland put in, or left out the "e" in his name as he happened to feel inclined, this could scarcely have meant a classical taste in literature, though, as far as design is concerned, Lock was practically the one man of the decade who was capable of appreciating what Robert Adam taught. The excellence of these drawings is so striking that it is all the more to be regretted that they exist simply as drawings and not as published designs. He is



CARD TABLE BY INCE

known, unfortunately, chiefly as a second-rate preacher of the flamboyant, whereas, had he published what he suppressed, and suppressed what he published, he would take very high rank indeed among the introducers of the lighter classical renaissance. Little can be said in praise of his flamboyant work. There is nothing distinctive about it, and it has a tendency to too much realism in the way of branches and leaves, though, from his unpublished work it would seem likely that he is responsible for some of the more simply treated designs in the book published by the Society of Upholsterers and Cabinet-makers. Lock seems to have been the only one of the earlier designers to use a round or turned leg on a chair. His drawings are undated, but long prior to Adam's time some maker or makers produced such chairs. It was almost certainly not Chippendale, and, of the names that have come down to us associated with such work Lock's is much the most likely. A very fine early example of this kind is in the possession of Mr. Arthur Samuel.

Copeland, his collaborateur, published a few scattered plates as early as 1746, and there are also designs by him in the *Chair Maker's Guide* (by Manwaring "and others"), one of which, contrary to the custom of the book, is signed. He would seem to have been chiefly, if not wholly, responsible for a circular form of design in chair backs, of which I give an example. He and Lock together brought out a small book in 1752, but it is to be regretted that neither at the British Museum nor South Kensington is there anything like a complete series of the works of these very interesting designers. This may arise partly from the fact that they seem to have preferred the form of a small pamphlet to a

larger publication, though several of these were included in their book. On the title-page of one of these small pamphlets brought out by Lock in 1768, we are informed that it is "published by R. Sayer at No. 53, Fleet Street, where may be had all the genuine works of Lock and Copland." It is curious that he should have inserted the adjective, as no one of his time was likely to advertise his name gratis by publishing a book under it. He would not, however, have been overjoyed to know that some fifty years later these "genuine" works were so little known, that some of them could be published by Weale as Chippendale's, or that they were not only unquestionably received as his work at the time but for nearly a century after. I reproduce one of Lock's original wash drawings from the South Kensington collection, and also a very interesting drawing by Chippendale showing a page of the third edition of the *Director* "made up" for the engraver, from which it will be seen that both men could work with other things than the chisel.

Ince and Mayhew were two other furniture designers who published together. Their English, like much of their over-decoration, is curiously involved. Here is a single sentence from their preface: "Prefaces, like Titles, are only meant as an Argument to the Reader, but when too long, grow tedious, and are seldom read half through; to prevent which shall be concise, and only say that the very few Publications that has been produced of this Nature, with many Intreaties of our several Friends, induced us to compile the following Designs, though not without much Controversy in our own Opinions; as Effects of this Nature are ever Suffrages of Public Criticism, especially among the Degree of those Artists which the Subject tends to; But with respect to the judicious Part of Mankind, we are certain they are ever Friends to the Industrious, and their Candour will at least, if not look over, excuse those Faults which can only be attributed to the early Endeavours of such an undertaking."

A good many artists have had reason to endorse their views on brother artists as critics, but Mr. Whistler for one would not have agreed with their remarks on industry. It is, in fact, their misapplied industry which spoils so much of what might otherwise be good. Ince, in particular, could, when he chose, change the old into the new with a few distinctive touches. The card-table illustrated, which is a Queen Anne idea brought up to date, is an instance of this, but, as a rule, there is an absence of repose in everything. In describing their different plates Ince and Mayhew have no hesitation in praising them. A candle-stand has "gained great applause in execution" and a State bed "may be esteemed among the best in England." Perhaps it is this self-praise which has made Mr. Heaton so severe to them. Johnson is not so bad as Chippendale, not being so "pretentious," but Ince and Mayhew are actually worse. Speaking of their beds, to which they attract such particular notice, he says "indeed all these men seemed to lose their heads when they designed a bed." Certainly any man who now-a-days made such a bed would be mad, if only from a sanitary point of view, but there is some excuse for these old workers. Common sense, as applied to beds, is of comparatively recent date, yet even then there was a gradual evolution going on, but the most absurd State bed by Ince and Mayhew or any of their contemporaries cannot compare with the barbarism of the preceding century, when one particular bed contained 2,000 ounces of gold and silver.

The book published by the Society of Upholsterers and Cabinet Makers is a relief in one way. It has no preface, no explanatory notes, and no pedantic pretence to knowledge. The omission of signatures on the plates cannot, however, be regarded as so fortunate, as several of them are of considerable interest, and, in most cases, the authorship can only be guessed. It is evident, from the variety of influences, that the book is a compilation of the work of several men, and it would have been interesting as well as instructive had we known their names. The ribbon-back chair in this book shows how much Chippendale improved on existing models. There is not only an attempt at too great realism in the treatment of the ribbon, but the use of the article has been forgotten in the desire to emphasize it. On the two front legs are carved additional bows, which stand out separate from the wood and reach to the seat. These chairs were supposed to be principally for the use of the fair sex, and it is amazing how any practical man could have forgotten the inevitable effect of the bows on silk dresses. Many of the other designs are undeniably good, but the drawings are so badly made and reproduced that it is difficult to do them justice.

The same remark applies to Manwaring's book, which is chiefly a reprint of his part of this, with the addition of a preface, a little perspective and the fine orders of Architecture, all evidently in imitation of Chippendale. One of his remarks is worthy of particular notice as being the true key-note of furniture design. He points out that in "inventions" of this kind "there are two things to be principally

considered, first the merit of the Design itself, and secondly the Facility of putting it into execution." He claims that his works are "actually Originals, and not pirated or copied from the Designs and Inventions of others, which of late hath been too much practised." It is rather a pity that the law of libel prevented him from being more definite; but it was probably *not* to Chippendale he alluded, as he mentions him with praise.

There is a considerable amount of individuality in Manwaring's work, but he is terribly unequal, and never, except in his Chinese and Gothic, rises to the level of Chippendale. In these he seems to me to surpass him, which probably accounts for Horace Walpole possessing his book and not Chippendale's. He particularly prides himself on his "rustic" chairs, and claims to be the first to have made designs for them. They are, he tells us, made of "the limbs of yew or apple trees as nature produces them." Being aware that a design could scarcely be called original if carried out wholly in this manner, he introduces rocks, plants, and, what reaches almost the height of incongruity, wreathed classic pillars supporting busts and urns. These are the worst things in his book which is, as a whole, sensible, practical, and good. He is at his best as a maker of chairs, in which walk he may be justly considered better than any of his contemporaries, with the single exception of Chippendale, from a study of whose works his style is obviously formed. The example illustrated is so like Chippendale that, at first sight, most people would attribute it to the master. On closer inspection, however, several differences become apparent. The method in which the top rail joins itself to the design of the splat, the plain square leg in conjunction with a carved back, the bracket, and the shaped front would each of them have been unlikely in Chippendale's work, but are all typical of Manwaring.

A CHAIR IN THE STYLE OF MANWARING

THE OLD ENGLISH AND ITALIAN MASTERS AT BURLINGTON HOUSE

BY LOUISE M. RICHTER

THE Winter Exhibition at the Royal Academy, to which at the commencement of every year we are now accustomed to look forward, has as usual aroused much interest among students, connoisseurs, and the general public. Before the curtain finally falls upon the present collection, it seems not inappropriate to dwell in some detail on certain works that seem to be worthy of special attention.

The exhibition of this year has been mainly devoted to the honour of Sir Thomas Lawrence, another master dethroned like Claude, who by no means unworthily adorned the walls of Burlington House two years ago. In spite of Ruskin's bitter attacks, we are bound, however, to admit that the painter of the Roman Campagna seems to have more chance of return to public favour than the Court painter of George III., once so famous and highly thought of. Although so large a space has been allotted here for the display of his powers, alas! it only succeeds in proving that his art marks a period of decline, and how vastly superior were his immediate predecessors, Reynolds, Romney, and Hoppner; to say nothing of Gainsborough. How unattractive and artificial, for example, are nearly all his portraits in Gallery No. 2. Perhaps *Master Lambton* (lent by the Earl of Durham) is the only one that in any way appeals to us; whilst *Lady Hamilton* gives us a dark-haired presentment of that lady, altogether different from the charming portraits by Romney so familiar to us.

The handiwork of Lawrence appears again in Galleries Nos. 3 and 4; sometimes put alongside with Reynolds and Romney. A most interesting study, indeed, but one that, needless to say, proves of decided disadvantage to Sir Thomas. The only redeeming feature among the general unattractiveness seems to be his portrait of *Miss Farren* (lent by Mr. Neumann). It is certainly a matter for great surprise that an artist, who at twenty-one could paint so charming a picture, should never again during his long career have achieved so distinctive an artistic triumph. Indeed, it was not until many years later, when, during his first visit to Rome, he painted the *Pope Pius VII.*, and his Secretary of State, *Cardinal Consalvi* (lent by H.M. the King), that he rose once more above the average mediocrity of his usual productions. An excellent mezzotint engraving of *Miss Farren* has just been published by Messrs. Frost & Reed.

Lawrence's greatest misfortune, no doubt, was in large measure due to the costume worn in his day. It was the period when, after the French Revolution, hair-powder went out and pomade came in. His lady-sitters revelled in glossy curls across their foreheads, and the pseudo-Oriental turban was much in vogue. They wore their waists beneath their arm-pits, and their puffed-out sleeves rose high upon their shoulders. The courteous Sir Thomas raised no objection to such figures, and, as Opie said, "made coxcombs of his sitters as they made a coxcomb of him." We must, however, give him credit for being so much fascinated by the exceptional appearance of *Miss Farren*, that he was inspired by this entrancing vision to create a real masterpiece. Attired in a white satin cloak trimmed with sable, her fair hair arranged most artistically, this winsome lady smiles brightly at the spectator from amid a landscape strewn with early spring flowers. The full-size portrait of *Mr. and Mrs. Angerstein*, in the Louvre—also an early work—may likewise rank among the better achievements of the artist.

Lawrence's sketches are unquestionably more attractive than his paintings: such as the head of *Maria Siddons* (lent by Lord Ronald Gower) and the unfinished study of *A Child* (lent by Sir James Knowles): for Sir Thomas, in spite of his

MADONNA AND CHILD ATTRIBUTED TO SODOMA

shortcomings as a painter, was admittedly a clever draughtsman.

But let us now retrace our steps to Gallery No. 1, where the chief interest of the exhibition is really centred, and where our attention will be at once captivated by a number of works by early Italian Masters, some of which are now exhibited for the first time.

The catalogue notes two Filippo Lippis (lent by Lord Methuen). One of these is a small *Enthroned Madonna* with angels and saints, belonging, no doubt, to the School of this master, rather than to Piero della Francesca, to whom, judging from the label attached to it, it seems to have been once attributed. The other is an *Annunciation*, evidently a subject very dear to Filippo, since we may recall in this connection not only the well-known example in the National Gallery, but also those at the Pinakothek in Munich, and the Palazzo Zuccari and Doria Galleries in Rome. It is with this latter that Lord Methuen's picture seems to correspond more especially. The angels crowned with olive seem closely analogous, and there is the same movement in their attitudes and the motions of their hands, as they present to the Virgin branches of lilies. The Madonna in Lord Methuen's picture seems, however, to be younger, and, if we may use the expression, more *mondaine*. Her traditional mantle, so severe in its formal lines in the Munich painting, has here entirely disappeared, and her hair is dressed in a more Botticellesque style, showing that the older master in advanced age made concessions to his younger rival. Lippi's own portrait appears in this picture, but as a much older man than in the altar-piece in the Accademia in Florence, a circumstance that would imply that Lord Methuen's picture is a late work of the master.

Of his gifted son, Filippino Lippi, there is here *A Holy Family* (lent by Mr. E. P. Warren), which has been rightly pointed out as one of his masterpieces. The youthful St. Margaret—perhaps one of the most ideal types of beauty produced by the Florentine school—is presenting the little St. John to the Child Christ, and both infants meet in tender embrace. The Virgin, majestic and beautiful, an expression of profound melancholy on her face seemingly prophetic of the future, occupies the centre of the picture, whilst St. Joseph—one of his strong male types with a flowing white beard—deep in thought, is seated at her left hand. This charming Tondo belongs to the same period as the *Madonna* at San Spirito, in Florence, and the famous *Vision of St. Bernard* in the Badia: that is to say to the period of his prime.*

* See Berenson's *Study and Criticism of Italian Art*, Vol. II.

Another work by a great Florentine master, Piero di Cosimo, is lent to this exhibition by Mr. A. E. Street. This powerful master is shown here in one of his idealistic moods:—perhaps even slightly under the spell of his great fellow-countryman, Leonardo da Vinci. The scene is laid in a landscape of rocky hills and dales, amid which in the background is a lake. Upon a rough stone, overgrown with weeds and grass, the Infant Christ slumbers sweetly, His head turned towards the spectator. His mother kneeling in devout adoration, her hands folded in prayer, seems to ponder in her heart over the prophecies recorded in the Holy Book beside her. Flowers bloom all around, and an exquisitely drawn sparrow hovers near the slumbering Babe. In the background to the left, between the ox and the ass, St. Joseph sleeps the sleep of the Just. This picture, so utterly different from the profoundly realistic *Madonna* in the Long Gallery of the Louvre, referred to by Messrs. Crowe and Cavalcaselle "as coming from Signorelli's shop," may be more closely associated with *The Adoration of the Shepherds* at Berlin. In spite of his marked realistic tendencies, Piero di Cosimo could sometimes create—as is the case here—extremely ideal types of female beauty; and it is *his* portrait of *Simonetta Vespucci* at Chantilly—justly attributed to him by Dr. G. Frizzoni—which claims with good reason to be the finest representation still existing of one of the loveliest women of the Italian Renaissance. This master, whose most famous pupil was Andrea del Sarto, had many followers, one of whom seems to be the author of the interesting *Camp Scene*, here attributed to Pinturicchio; perhaps the same person that executed the two predellas, representing *The Nuptials of Peleus and Thetis*, in the Louvre.

To Fra Bartolommeo is ascribed an attractive little *Virgin and Child*, which, however, much rather betrays the manner of the Sienese painter, Andrea del Brescianino, who came under both Umbrian and Florentine influences. Clearly by Fra Bartolommeo himself, however, rather than by Albertinelli, is the *St. Luke writing* (lent by Mr. W. C. Cartwright). The majestic figure of the Virgin, seen in profile, and the still more powerful one of the Apostle, shows much more trace of the master's than the assistant's handiwork. This painting may with advantage be compared with a little picture in the Louvre—a *Noli me Tangere*—probably another genuine Bartolommeo, which also passes as an Albertinelli.

Turning now to the Lombard School we have to note besides a *St. Catherine*, attributed to Luini, two pictures given to G. A. Bazzi, called Sodoma: one, *A Holy Family*, in a landscape, which somewhat

MISS FARREN
BY SIR THOMAS LAWRENCE

Photo by W. A. Mansell & Co.

recalls the style of his pupil Riccio; the other, *A Virgin and Child*, supposed to have been painted for the Church of San Francesco at Siena;* a genuine, although perhaps not a typical work of the master. The youthful Bazzi appears here to be still under the spell of Leonardo, having only recently come from Milan to Siena, where he was, as Vasari tells us, irresistibly attracted by the works of the great Jacopo della Quercia. Indeed the influence of the great Sienese sculptor seems strongly apparent in this Virgin, seated in a rocky niche, smiling at her playful Infant. There is in the Louvre (Baldinucci collection) attributed to Sodoma a drawing of a female head with downcast eyes, enshrouded in a mantle folded in much the same way as that of the Virgin before us. It is a drawing uncommonly plastic in conception, and perhaps a sketch by the artist from Quercia's figure of the Charitas on the Fonte Gaia; a sketch which seems to have inspired him for at least two of his Madonnas; *i.e.*, the one exhibited here, painted for the monks of San Francesco, and the still finer but later work, painted originally for the Cathedral, but now in the Palazzo Pubblico, at Siena; since both show an unmistakeable affinity with each other, and with the drawing. It is interesting here to mention that there is a free copy of this *Virgin and Child* by Sodoma in the National Gallery, painted by Girolamo del Pacchia, who is known to have been at one time of his career a close follower of the greater master.

Among the Venetians we have to notice more especially a charming little work by Cima da Conegliano (lent by Mr. W. C. Cartwright); but the Bellinis, Georgiones, and Titians exhibited are but faint echoes of the work of these great masters. Very interesting, however, is an old copy of the *Strozzi Child with her Dog*, which once more shows how frequently during the period of the Renaissance copies were multiplied from favourite pictures. The original of this attractive little portrait passed some years ago from the Strozzi Palace in Florence to the Gallery at Berlin. The *Portrait of a Young Man* attributed to Giorgione is much more probably by Bernardino Licinio, by whom there is in the National Gallery a signed *Portrait of a Youth* with the same feminine look and delicate hands. The *Portrait of an Old Man* seems to be most probably by Torbido, for it strongly recalls in colouring and technique that Veronese master, so well known by his frescoes at Verona and his fine portraits in the Brera and Mond Collections. Beside a *Violante* by Paris Bordone there are several Bonifazio Veroneses. One of these, however, is evidently a Polidoro Lanzani, another of Titian's gifted pupils, of whose work there is a fine example in the Mond Collection. *The Holy Family in a Landscape* (lent by the Marquess of Bath) is an exquisite little Venetian picture, recalling however the early work of Palma Vecchio, rather than of Titian himself. A superb Guardi, representing the *Lagoons of Venice with the Church of San Giorgio*, contrasts here with an unusually fine Bernardo Bellotto. It is a splendid view of the *Embankment of the Adige* in the picturesque town of Verona. Beyond the middle distance we can see the Castel di San Pietro, and to the left, surrounded by secular buildings, a church, probably meant for the Gothic Church Santa Anastasia. From a balcony adorned with baskets of flowers a Veronese lady watches the arrival of fishermen in a gondola. It is eventide and strong lights and shadows play over the water and the neighbouring hills, the artist achieving thus a most marvellous effect.

We must not fail further to notice the *Portrait of an Italian Lady*, attributed to Parmigiano (lent by H.M. the King), and supposed to represent the celebrated Isabella d'Este, mother of Federigo Gonzaga, whose charming portrait as a boy by Francia (lent by Mr. A. W. Leatham) raised so much interest in last year's Exhibition at the Burlington Fine Arts Club.

The Holy Family, attributed to Lorenzo Costa (lent by Mr. Andrew Carnegie), is evidently an early work of the great Bolognese master.

The Spanish School is represented by the famous portrait of *Juan de Pareja* from Longford Castle, supposed to have been painted by Velasquez in Rome before he commenced the portrait of *Innocent X.*; and by another interesting work by Del Mazo, pupil and son-in-law of the great master, which conveys to us an idea of what the Spanish School drifted into after his death.

In conclusion, we must not omit passing reference to some of the Italian bronzes here exhibited which chiefly belong to more or less newly-formed Collections. They include principally works from the respective Schools, rather than of the great masters themselves. But, nevertheless, there are some fine things among them; as, for instance, the *Door Knocker* from the Palazzo Cappello at Venice, with the dust of centuries thick upon it. The name of Andrea Briosco, called Il Riccio of Padua, whose charming reliefs in the Louvre are so well known, is associated with a figure of *Pomona, seated on the back of Pan*, (Case C), and also with a fine *Inkstand* adorned with cupids and dolphins (Case E, lent by Mr. Pierpont Morgan). In the same case there is a statuette of

* See *Zeitschrift für Bildende Kunst*, 2 S. xii., 244, 1901, and *Great Masters in Painting and Sculpture* (George Bell & Sons), "Sodoma," pages 10, 96, 106.

Hercules and another of a *Youth*, both with some reason attributed to Antonio Pollaiolo. A fine figure of a *Lion* and another of a *Child seated on a porphyry base* are exquisite works from the school of Donatello. With him may also be associated the statuette of a *Cupid with arms upraised*, which recalls the master's well-known *putti* on the Font in the Baptistery in Siena. Worthy of notice also is a statuette of *Juno*, said to be a first design by Cellini for the *Juno* on the pedestal of his *Perseus* (Case J, No. 2, lent by Mr. Heseltine), and a most realistic figure of an *Old Woman seated*, apparently by Vecchietta, who, as in this instance, often exaggerated Donatello's realistic tendencies to an unpleasing extreme. Some of the most interesting bronzes are to be found in Case R (lent by Mr. T. H. FitzHenry): an expressive head of a *Roman Orator* in cast iron, a *Marcus Aurelius*, noted as a reduced replica of the bronze original on the Campidoglio; and last but not least a *small mortar*, once belonging to Isotta da Rimini, whose arms and monogram it bears.

Finally, we must still draw special attention to two most interesting objects lent by His Majesty: one a signed bronze relief with allegorical figures, by the Dutch sculptor Adrain de Vries, commemorating an event in the reign of Emperor Rudolf II.; the other a terra cotta bust, said to have been a favourite piece of the late Empress Frederic, by Conrad Meit, of Worms, so well known by his fine works at Munich and the British Museum.

Unfortunately space will not permit me to detail more of the art treasures here exhibited, and I must therefore conclude with a feeling of regret that I have not been able to do fuller justice to an Exhibition which may certainly be described as one of the most interesting of its series.

MADONNA AND CHILD BY PIERO DI COSIMO

THE ENGLISH POTTERS AND NAPOLEON BONAPARTE

BY FRANK FREETH, M.A.

WHAT a curious controversy might have raged round the character of Napoleon Bonaparte if he had lived five hundred years ago instead of one hundred, and there had been no other records to judge him by but the quaint sketches on the jugs and mugs made by the Leeds and Staffordshire potters of the period! So heated would it have been that even the Shakespeare-Bacon dispute would have had to "pale its ineffectual fires" before it. Without the many historical documents that we happily have to guide us to a right judgment in the matter, we should have been sorely puzzled by the ridiculous and humiliating representations these potters give us of "Fortune's spoiled and favourite child." With their aid it is not difficult to see that we are face to face with caricature—and caricature of the wildest kind. Making due allowance, therefore, for the exaggerations and distortions, which are part and parcel of caricature, we are able to deduce from these crude sketches a fairly correct idea of the man and his works. His ambition, his vanity, his daring, and his military genius are all plainly visible behind the thin curtain of satire that has been drawn over them. At first sight no doubt it would not have been easy to realize that the puny little man—called "Boney"—depicted on the jugs could have been the mighty conqueror that overran nearly the whole of Europe and only failed in his bold projects when the very elements ranged themselves on the side of his foes. But on closer inspection the outrageousness of the forms and attitudes he is shown in would have alone sufficed to reveal the depth of the impression made by him upon the minds of the British public of the time. Again, the ecstatic delight manifested in the caricatures that deal with the failure of his many designs on this country would of itself have proved that the Napoleonic scare was a stern reality and not a huge joke, however grotesque the potter's treatment of the subject in hand may be; for it must be remembered that this levity was not displayed while the danger was impending, but after it was over. If our French foe had really been the abject coward we find him represented to be, there would have been no reasonable occasion for any enthusiasm or rejoicing over his discomfiture. Such outbursts only serve to throw into still higher relief the national suspense and gloom that preceded the collapse of his vast plans.

BONNY IN HIS NEW CLOTHES

I now propose to describe some of the chief of these caricatures in their chronological order, with short comments on the events alluded to in each case. The part of Napoleon's career previous to his being elected First Consul is passed over unnoticed, and it is not until his extraordinary conduct with regard to Malta, after the treaty of Amiens, in 1801, that the blood of the English

THE GOVERNOR OF EUROPE STOPPED IN HIS CAREER

potter warmed to his work. By that treaty Malta was to be restored to the Knights of St. John under the guarantee of one of the Great Powers; but when no guarantee was forthcoming, the English Government refused to evacuate the island, knowing full well that Napoleon was sure to occupy it himself immediately they did so. This refusal culminated in Napoleon upbraiding the English Ambassador and going so far as even to threaten to "make a descent upon England if necessary." This petty quarrel is made the subject of a skit that bears the comical title—"The bone of Contention or the English Bulldog and the Corsican Monkey." A fierce-looking bulldog wearing a collar with the name "John Bull" on it grips a bone labelled "Malta" between his teeth and is made to show his defiance by saying, "There! monkey, that for you." A monkey —representing, of course, no less a personage than the Corsican tyrant himself—is seen in the distance calling out, "Eh! you bulldog, vat you carry off dat bone for? I was good mind to lick you but for dem tooths." The same jug has a map on it, marked "Plan for the Invasion of England."

The Coronation of Napoleon and Josephine, in 1804, is made a butt for the satire of the potter, who finds in it an occasion to make fun of the gorgeous display of the new royalty and the abject servility of the French people. "Bonny in his new clothes" is the title. Their Majesties are seated on a glittering throne, clad in regal robes, with two courtiers cringing before them, and exclaiming, "Heavens! what magnificence! Health to your Imperial Mightinesses from your most humble slaves and subjects." In the background is to be seen a party of malcontents, one of whom ventures to mumble, "What extravagance, I say, when his subjects want clothes!" a sentiment that is echoed by another in the words, "True! me almost starved."

Undoubtedly two of the most acute crises that Great Britain ever had to pass through were brought about by Napoleon's attempts to invade England in 1805 and to subjugate the Spanish Peninsula in 1807. Nelson and the fleet soon came to the rescue in the first case by their decisive victory in Trafalgar Bay; but it was not till after five long weary years of war that relief was brought to the Peninsula by Wellington's dogged resistance and the decimation of the Grand Army in the heart of Russia. Naturally we find these two crushing blows chosen by the potter for special elaboration. Nelson's victory is the subject on a jug showing "The Governor of Europe stopped in his career." After bestriding the map of Europe Napoleon reaches the English channel, and begins dancing in high glee. John Bull suddenly comes upon him and slashes off his toes with a sword, politely remarking: "I ax pardon, Master Boney, but as we says, Paws of Pompey, we keep this little spot to ourselves. You must not dance here, Master Boney." In his agony poor Boney yells out: "Ah! you tam John Bull, you have spoil my dance, you have ruin all my projets." Scarcely less funny is another caricature having reference to the same event, entitled, "The Sentinel on his Post, or Boney's Peep into Walmer Castle." The sentinel is Napoleon's determined enemy, William Pitt, who, dressed in Highland uniform, is seen

BONEY'S RETURN FROM RUSSIA TO PARIS

challenging the Emperor and his soldiers as they approach in a boat. On seeing Pitt the Commander turns to his men in dismay and says, "Ah, begar! dat man alive still. Turn about, Citoyens, for there will be no good to be done. I know his tricks of old."

There are many jugs commemorating Napoleon's disastrous retreat from Moscow in 1812. One shows "Jack Frost attacking Boney in Russia," Jack Frost being a monster on a bear pelting the Emperor with snowballs, and "Little Boney sneaking into Paris with a white feather in his tail." On another, bearing the title, "Boney's return from Russia to Paris," his base desertion of his troops and headlong flight to France are held up to ridicule. The scared monarch is represented as riding for his very life on a jaded horse with his hands thrown wildly into the air, while the dropped reins hang loose upon the animal's neck. A third tells of "The narrow escape of Boney from an open window." In the foreground a gigantic grenadier is seen bolting with a Lilliputian Napoleon on his back as fast as he can from a hut, at the open window of which appears an infuriated Russian with a drawn sword.

The most scathing, perhaps, are the scenes connecting the Emperor with his Satanic Majesty. On one jug he is represented as being carried home from Russia on the devil's back, deploring all the while his fatal enterprise. On another, "John Bull and his companion" are challenging "Bonaparte and his relation," the companion being the British lion armed with a stout cudgel, while the relation is the devil, who tries to screw Napoleon's courage to the sticking point with the words: "Fight him, Bony, you'll sooner come home, and you know how impatiently we all wait for you." All to no purpose, for his answer is, "O vat a terrible Jean Bull. Me be half afraid, much rather make peace now I have obtained the crown." On the other side of the same jug is, "Bonaparte's last shift." Surrounded by demons who hiss in his ears, "Murderer, poisoner," "Rancour, malice, and deadly hatred," "Fraud, deceit, and duplicty," he cries aloud in the agony of his torment: "What will become of me? My ships taken, myself escaped on a plank, I who have done such wonders must now be drowned in salt water. O what horrors does my imagination picture to me now! Down I sink. Heaven will be avenged." Thereupon the devil appears on the scene, and, clutching him by the legs, says, "Thy time is expired. Well thou hast executed my commission, and well shalt thou be rewarded."

THE NARROW ESCAPE OF BONEY FROM AN OPEN WINDOW

The last skit that I have to mention is the only one that I know of on any piece of English pottery referring to the dark days that befel Napoleon towards the close of his extraordinary career. There may be others, but there are certainly not many; and this fact alone, I think, speaks volumes for the chivalry of the English nation. For does it not show that, true to his instinct not to hit a man when he is down, the Englishman as represented by the potter would be no party to cruel gibes at a foe who had been hopelessly beaten after a gallant struggle? The skit in question is entitled, "John Bull showing the Corsican Monkey," and is on a Staffordshire jug. On one side of it is a monkey, to wit, Napoleon, being led about on a bear's back by John Bull, who is acting as showman and saying, "For a particular account of this wonderful animal see my advertisement on the other side," which is, "My friends and neighbours, this is no monkey of the common order; he is a very cholerick little gentleman I assure you. I had a vast deal of trouble to bring him to any kind of obedience. He is very fond of playing with Globes and Sceptres, as you may perceive. I let him have one of each make of gingerbread in order to amuse him in a strange country." The strange country would appear to be the Isle of Elba, to which Napoleon was forced to retire after his abdication at Fontainebleau in 1814, rather than St. Helena, where he was imprisoned after his defeat at Waterloo; for the gift of a gingerbread globe and sceptre seems to point to the permission granted him by the Powers to retain the title of Emperor and a small army of 400 men during his residence in that Isle, a residence that terminated all too abruptly for the peace of Europe.

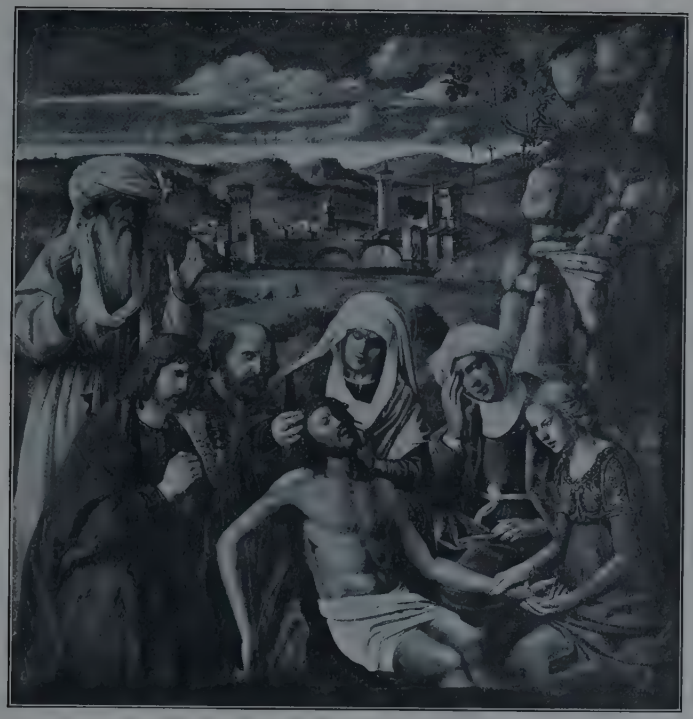
Notable Collections

THE OFFICIAL CATALOGUE OF VALUABLE WORKS OF ART IN PRIVATE COLLECTIONS IN ITALY

In our December Number we announced the new Italian law regulating the preservation of monuments, antiquities, and works of art. In accordance with § 23 of the law of June 12, 1902, and § 1 of the law of June 27, 1903, the Ministry of Public Instruction has now published the catalogue of the valuable works of art and archæological objects in private possession. According to the rigorous dispositions of the law, the said works cannot possibly be exported for two years. After this term the Italian Government have the option of purchase of any works presented at the *Office of Exportation of Antiquities and Works of Art.*

Since the recently issued catalogue represents much of what is best in Italy among the treasures of art in private possession, and since it actually

CARPACCIO "THE DEPARTURE OF ST. URSULA"
(LAYARD GALLERY, VENICE)



SEBASTIANO DEL PIOMBO "THE DEAD CHRIST"
(LAYARD GALLERY, VENICE)

GENTILE BELLINI "THE ADORATION OF THE MAGI"
(LAYARD GALLERY, VENICE)

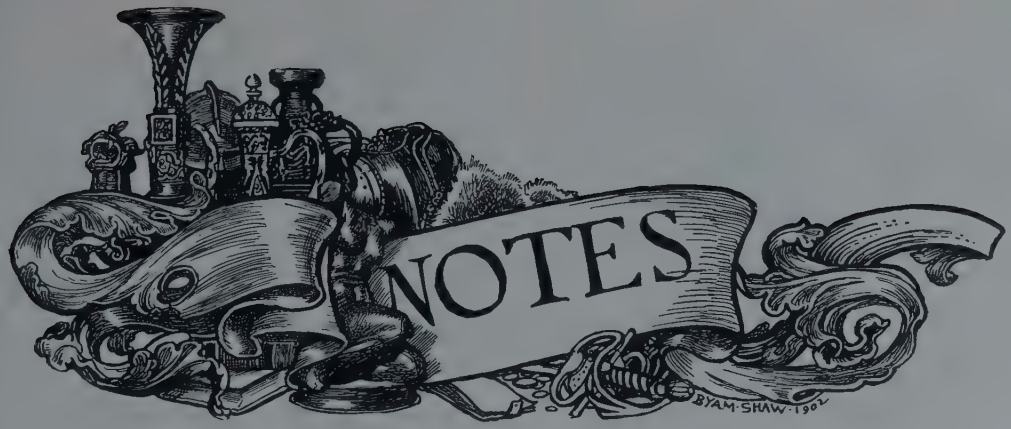
COSIMO TURA "ALLEGORICAL FIGURE"
(LAYARD GALLERY, VENICE)

comprises masterpieces of exceptional value, we think it right to offer to our readers a notice of the principal objects.

There is, in the first place, a *statue of a priestess*, found in Anzio, and recently published by Altmann. First attributed to Praxiteles, then to the school of Asia Minor, it is really a very rare Greek original of the time of the Empire. Among the antique sculptures noted in the catalogue we must also mention the best pieces in the Albani collection and at the Torlonia Museum in Rome. Seventeen fragments of the admirable monument of Gaston de Foix are included in the list, with the hope that they may some day be joined to the rest of the monument which is preserved at the Milan Archæological Museum. Other noteworthy examples of renaissance sculpture are the so-called *Fontana de Pazzi*, attributed to Donatello; a *bust of a Neapolitan princess*, erroneously ascribed to Laurana, but probably by Domenico Gagini, belonging to Bardini in Florence; the *David* and the *St. John the Baptist* by Donatello, and the bust of *St. John* attributed to Antonio Rosellino, belonging to Sign. Martelli, in Florence.

The largest portion of the catalogue is, however, devoted to the pictures, amongst the best of which we should mention the following: *The Madonna and Child with Saints*, belonging to Mr. W. McKay, of London, formerly attributed to Francia, but actually by Marco Meloni; a *Madonna*, by Filippino Lippi, and another by Luca Signorelli, the property of Senator T. Corsini, in Florence; a panel by Fra Filippo and four small panels by Benozzo Gozzoli, of the Signora Alessandri, in Florence; *The Annunciation*, by Fra Filippo, of Mrs. Hertz, in Rome; two panels by Pesellino; a *Portrait*, by Seb. del Piombo; a *Portrait of a Child*, by Velasquez; *The Descent from the Cross*, by Memlinc, all in the Doria collection in Rome; *The Nativity*, by Correggio, of Comm. B. Crespi, in Milan; *The Madonna*, by Mantegna, and *A Portrait of a Man*, by Antonello da Messina, of Prince Trivulzio, in Milan; the *St. Sebastian*, by Mantegna, of Baron Franchetti; *The Storm*, by Giorgione, of Prince Giovanelli; *The Departure of St. Ursula*, by Carpaccio; *The Adoration*, by Gentile Bellini, and the *Portrait of Mahomet II.*, likewise by Gentile, of Lady Layard, all of which are in Venice.

GENTILE BELLINI "PORTRAIT OF MAHOMET II."
(LAYARD GALLERY, VENICE)

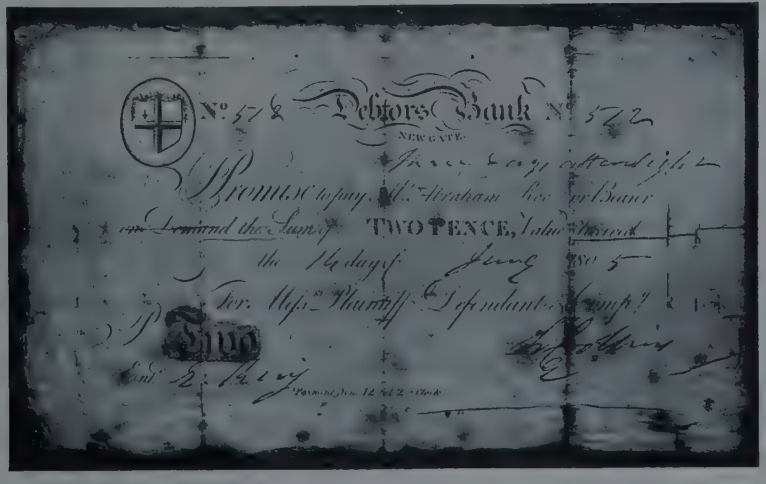


THE original was found among some old papers belonging to a Mr. Munday, who states that the origin of the note was that in the days when Newgate was a debtor's prison, as well as a criminal establishment, the poor debtors used to detail daily one of their number to stand in the cage which gave upon the street to solicit alms from the passers by, collecting the money in a tin can. This is described in Dickens' *Little Dorrit* and Besant's *Orange Girl*. The money thus collected was divided among the poor debtors, and helped to obtain for them a few comforts such as were not covered by the dole allowed by Government for their maintenance. The actual coin was not distributed, but notes, which were honoured to their face value at the canteen within the prison rules. The bank was particularly hard up on the date on which the note here illustrated was issued, as they only promise to pay "three days after sight" the sum of twopence. The original is in a very good state of preservation, when it is remembered that it is over ninety-eight years old.

A Debtor's Bank Note issued in Newgate Prison

WE do not hesitate to claim for Mr. Gustav Jacoby's *Japanische Schwertzieraten* (Japanese sword ornaments) (published by K. W. Hiersemann, Leipzig) the distinction of being by far the most complete and best arranged book published as yet in Europe on a class of Japanese art-work which is rapidly gaining in popularity with amateurs and collectors, representing as it does one of the most delightful and perfect manifestations of that decorative instinct, to which the handiwork of the old Japanese craftsmen bears testimony. Professedly a *catalogue raisonné* of the author's magnificent collection of some seven hundred tsuba, kozuka, menuki, kogai,

Japanese Sword Ornaments



A DEBTOR'S BANK NOTE ISSUED IN NEWGATE PRISON

SIXTEENTH AND SEVENTEENTH CENTURY GOKINAI SWORDGUARDS
FROM THE JACOBY COLLECTION

and fuchi-kashira, illustrated by excellent reproductions of the finest examples, it is really a complete history of the developement of sword ornaments from the plain, primitive forged iron tsuba of the fifteenth century to the wonderfully chased and inlaid works of the masters of the eighteenth and nineteenth centuries.

Up to 1902 no really scientific method had been adopted for arranging Japanese sword ornaments. They were either grouped according to the technical methods employed by the makers, or according to the *motifs* used for the decoration. Dr. J. Brinckmann, the director of the Hamburg Museum and author of the preface to Shinkichi Hara's *The Masters of Japanese Sword Ornaments*, was the first to arrange an important collection in chronological sequence and in art-historical connection. Mr. Jacoby has followed the same method, and in compiling his admirable catalogue has refrained from referring to European literature on the subject, gathering his information from original Japanese sources, of which there is no lack, since a vast literature has grown around these masterpieces of the metal worker's art in the country of their origin. By far the most interesting and complete chapter of Mr. Jacoby's book is devoted to the work of the Goto School, which was continued by sixteen successive generations from the second half of the fifteenth to the second part of the nineteenth century, when an Imperial edict forbade in 1876 the wearing of swords. How the workers of this family were appreciated by their contemporaries may be gathered from the words of Soken Kisho, published in 1781, and quoted by Mr. Jacoby:

"That heaven has favoured this family is to be ascribed to the virtue of its masters. Over 260 years have now passed since the founder of the family has departed from life, but the works of the succeeding masters are more esteemed every year, and their prices advance day by day, since they are coveted as treasures by the nobles. The reason is, that all the successors of the family were especially gifted, and have ever improved on the art of the ancestor. It is fortunate that in the present happy time (of peace) the virtues of the swords are praised, and their regard advanced by decorating them. It cannot be sufficiently hoped, that the Goto family may ever remain on the same height with the ruling dynasty (Tokugawa), and I can compare this with firs and oaks, cranes and turtles. But I, who am occupied with this art, praise myself happy. For many years it has been my desire to recognise the arts of these masters, and I have done so with ardent gratitude."

Another family whose works are particularly favoured by collectors, and whose origin is lost in the legendary past, is the Miochin family, of whom Mr. Gilbertson, in his *Genealogy of the Miochin Family*, mentions no less than 151 members!

EIGHTEENTH CENTURY SEDAN CHAIR

Eighteenth Century Sedan Chair

THE beautifully decorated Sedan chairs of the eighteenth century have familiarised us with the style shown in the unique example illustrated. The singularity of this specimen lies in the fact that it is a carrying chair for children's use. The tiny green and white brocade-lined seats are just wide enough for a child, the little doors sufficient for the entrance of a little one, the handles and hinges are of bronze gilt; the body of the chair or carriage is of wood, carved. The lines are extremely simple and graceful, the wood-work is painted with pinks and carnations on a pale green ground. A child on a cloud is surrounded by sprays and bunches of flowers; the whole is enhanced by the fine varnish of the period, which gives its distinctive name, Vernis Martin, to so much work in the time of Louis XV. The buckles for the straps, which are to hold the carrying poles, will be noticed at each corner.

Portraits of Mary Stuart

It is not likely that the last word will ever be spoken on the vexed question of the authenticity of the numberless portraits purporting to be presentments of the ill-fated Mary Queen of Scots, but Mr. Lionel Cust, in continuing the researches made by the late Sir George Scharf, Director, Keeper, and Secretary of the National Portrait Gallery, has done much towards arriving at more definite conclusions on this subject, which was first seriously dealt with by Prince Alexander Labanoff-Rostoff in 1856. Mr. J. J. Foster, in *The Stuarts*, has also devoted much attention and study to the portraits of Mary, and given, in an appendix to his book, a well-arranged list of over one hundred of such portraits, without, however, vouching for the authenticity of every example recorded. Mr. Cust, in his *Authentic Portraits of Mary Queen of Scots* (John Murray), endeavours to sift the unquestionably authentic portraits from the doubtful ones, and from those which are wrongly attributed. Strangely enough the result is the elimination of the very pictures which we would fain accept in order to uphold the traditional belief in Mary Stuart's beauty, the features in the authentic portraits being singularly inattractive. Yet of these latter there is a whole group dating from the different periods of the Queen's life, which tally so completely in every essential respect, that one cannot but accept them as faithful portraits. To these belong the various early drawings ascribed to Janet, the famous paintings by Oudry at Hardwick Hall and at the National Portrait Gallery, and the miniature in the collection of Lady Orde. The Fraser-Tytler portrait, at the National Portrait Gallery, is, on the other hand, proved by Mr. Cust to represent neither Mary Stuart nor Mary of Lorraine—a theory advanced by Scharf

SILVER TESTOON (ENLARGED) WITH THE HEAD OF MARY STUART WHEN DAUPHINE

(*From the unique specimen in the British Museum*)

MEDALLION BY PRIMAVERA, WITH A PORTRAIT OF MARY STUART IN LATER LIFE

—the shield of arms on the picture having been proved a "fake." The exquisite portrait by Bone, after Sir Antonio More, which forms the frontispiece to Mr. Foster's *The Stuarts*, is so unlike any of the authentic portraits of Mary, that Mr. Cust does not even mention it in his interesting and well-illustrated book.

German and Flemish Pictures at the National Gallery

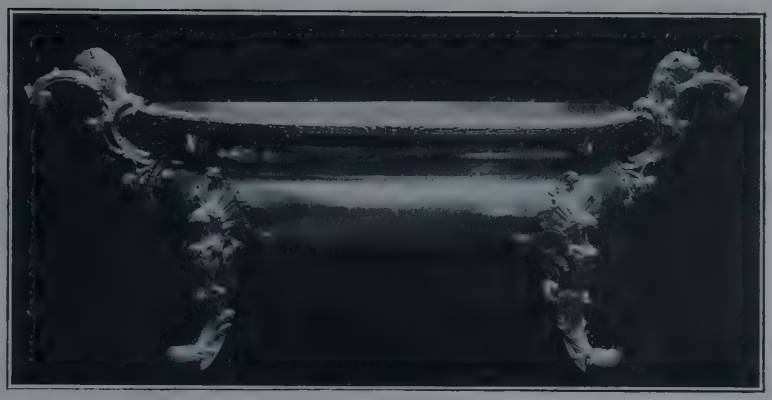
Mrs. R. C. Witt, whose scholarly article in the *Nineteenth Century* on the Flemish pictures exhibited in the spring at Bruges attracted attention, has been continuing her study of this much neglected School of Art, and has published with Messrs. Bell & Sons a handbook on the German and Flemish pictures in the National Gallery. Some years ago we remember Dr. Cosmo Monkhouse did a similar work for some of the Italian pictures, and there have been several books dealing with the English paintings; but the developement of the German and Flemish schools has hitherto awaited an exponent. As a handbook to the Flemish rooms in the Gallery it should prove very acceptable. It is well illustrated, and contains the latest investigation and the most authoritative attributions, and the critical matter will not prevent the book having a distinctly popular character.

Exhibition of Pewter Plate

By the kind co-operation of several well-known collectors, an exhibition of many interesting specimens of old pewter plate, both English and foreign, will be held in Clifford's Inn Hall, Fleet Street, E.C., from Feb. 24th to March 26th. Four lectures on the history, the manufacture, the decoration of the metal, the pewterers' marks and touches, will be given by Mr. J. L. J. Massé on March 2nd, 9th, 16th, and 23rd, at 8.30 p.m., illustrated by the examples in the exhibition.

A Silver Wine Cistern

A Silver Wine Cistern of oval form, with plain-shaped body having a chased running leaf and moulded border, leafage scroll and demi-lion handles attached with leafage, husk and shell ornament, on four feet of corresponding design, engraved inside with a coat of arms. Length of body, 37 in.; height, 18 in.; weight, 1,403 oz. London hall-mark. Date, 1755. Makers, Peter Archambo and P. Meure. This cistern is of very unusual character; the handle and feet are essentially Louis XV. style, and clearly exhibit evidence of French influence. It was one of the Gregory heirlooms, and lately belonged to Sir Charles Welby, Bart. Wine cisterns, so called, were originally used for quite a different purpose from that which the name implies, their origin dating from Charles II. period, and their object being for the washing up of spoons, forks, and plates at dinner, when they were brought into the dining hall and placed on a sideboard for use by the retainers; later the uses for them have been for cooling champagne in ice, and more recently for purely ornamental purposes, principally as jardinieres. We are obliged to Messrs. R. and S. Garrard & Co., Crown Jewellers, for the illustration and particulars of the cistern, which they are keeping for its noble owner.



EIGHTEENTH CENTURY SILVER WINE CISTERN

A Gothic Lantern

This interesting Gothic lantern is from Mr. Walter Withall's collection of antiquities, a collection connoisseurs may well envy, containing as it does many curious and rare objects. The lantern is of the time of James I., and has the fold-up handle of the period and the original glass. It was used as a dark lantern; the top slides hide the flame. Its height is 9½ inches, and it is made of iron and brass.

GOTHIC LANTERN
FROM MR. W. WITHALL'S COLLECTION

A Silver Nef Queen Anne Period

This highly ornamental and beautiful silver nef is not only genuine, but it gains an added interest and value owing to its having the arms of the Du Bouillon family and the royal arms of Flanders cut on the sail. Of the time of Queen Anne, it now is in the possession of Mr. Walter Withall. Its height is fourteen inches, and it is by no means the least noticeable of Mr. Withall's treasures. These nefs were sometimes used as wine-boats and were provided with wheels. The example shown in the illustration was probably used as a salt-cellar, and formed the boundary which separated the upper from the lower classes at table—they sat above or below the salt, according to their social standing. In the nef shown in the illustration a number of figures are under the canopy: these include a lady and gentleman (the owner and his wife), soldiers firing, and sailors. In the centre of this deck are two chairs and a table. The hull is supported by a sitting satyr, and is ornamented with naiads, dolphins, and mermen.

SILVER NEF
FROM MR. W. WITHALL'S COLLECTION

IT is rare to meet with a practical expert in any art or craft who is also an eloquent writer, but the author of this charming account of old French faïence combines both these qualities in a high degree. As is pointed out by Mr. William Burton, a well-known authority on porcelain, in the Preface to the book, though English collectors and connoisseurs have shown the greatest interest in the fascinating products of the French potters' skill, very little has hitherto been known in this country of the history of the art or the fortunes of those who practised it. "For the first time," he adds, "in an English book is the mysterious and fascinating Henry II. ware discussed in the light of the latest French discoveries, and for the first time are the productions of Bernard Palissy placed in anything like their real position." Systematically and methodically Mr. Solon passes in critical review every variety of French faïence, giving his authorities for his historical statements at the end of each chapter, and supplementing what will certainly take rank as a standard work on the subject of which it treats, with several pages of facsimile reproductions of distinctive marks. Equal care has been given to the selection of the numerous illustrations, many of which are in colour. They include examples scarcely known even to the most accomplished connoisseurs, and amongst them may be specially noted the exquisite sixteenth century "Head of St. John the Baptist" from Lyons; the Hunting Bottle and Basin, attributed to Sigalon, from Nimes; the Signboard of a Manufactory from Nevers; the Jug from Rouen, with the floral decoration on an enamelled blue ground; the Ewer and Basin by Moulin, from Apt; and the Jug from Clermont-Ferrand, bearing the date 1738.

"A History and Description of the Old French Faïence," by M. L. Solon (Cassell & Co.)

WITH something of the analytical skill of Bernhard Berenson, and an originality of style entirely her own, the author of this interesting study of a comparatively little known Italian painter discusses the few works that have been proved to be from his hand, pointing out certain peculiarities of his manner that have hitherto received little notice, such as his treatment of the ears, hands and feet of his models. Miss Graham claims for Fiorenzo a high position as the forerunner of Perugino, in whose fame his reputation has been, as it were, swallowed up, for he was, she says, "already a skilled and worthy maestro in Perugia" when the more celebrated painter arrived there from Citta della Pieve, and she even goes so far as to assert that "Fiorenzo was the first to awake in Pietro Vannucci those aspirations after the real and the true which were perfected and idealized into the beautiful by the young Raffaello of Giovanni Santi." In a word, this too enthusiastic critic would fain make the hero of her biography, who is not even mentioned by Vasari, the originator of the mighty art movement inaugurated in Umbria, the effects of which were felt for many centuries throughout the length and breadth of Europe.

The Problem of Fiorenzo di Lorenzo of Perugia, by Jean Carlyle Graham (Rome: Loescher & Co.)

Although few, if any, are likely to concede this extraordinary claim, Miss Graham has certainly done much to prove that Fiorenzo has never yet received the recognition which is his due. With patient minuteness she examines every detail of his signed work, good reproductions of which supplement her text, making by the way many an acute remark, as when she points out that it was in his paintings that the dancing angels, so characteristic of the Umbrian school, were first introduced. To the usual list of works catalogued under the name of Fiorenzo she adds one of those attributed only, and another useful feature of what will be a valuable book of reference to the future student, is the series of extracts from Latin documents, in which the subject of the new biography is mentioned.

UNDER the title of *The Water-Colour Drawings of J. M. W. Turner, R.A., in the National Gallery*, Messrs. Cassell & Co. have published a selection of fifty-eight subjects, reproduced in colour, and comprising "Harbours of England," "Rivers of England," and "Rivers of France: the Seine." It is a question whether a better selection might not have been made among the thousands of Turner sketches in the basement of the National Gallery, but they have been chosen, as Mr. Theodore A. Cook explains, "in accordance with Turner's own often-expressed wish that his works should be 'kept together,'" and no trouble has been spared to secure the best result in the facsimile reproductions. It will now be seen how much Turner's work suffered in the hands of the engravers, though through no fault of theirs, but simply because the vagueness and delicacy of his drawings, the undefined suggestiveness of his architecture, could not be rendered in a method which requires above all exquisite precision. Mr. Theodore Cook, well known to the art student by his brilliant essay on "The Spiral in Nature and Art," is responsible for the text, which is far more than a mere biography or appreciation of Turner. It is a highly interesting sketch of the developement of painting in general and of landscape painting in particular, down to the days when Turner's glorious vision introduced a new element into the art. The book is full of valuable suggestions, in spite of certain errors and wrong conclusions, such as an attempt at connecting the landscapes of the Venetians with Leonardo's, or linking Hokusai and Hiroshige with the master painters of the far East. Landscape painting developed independently in Venice as a natural result of local conditions, and the designers and engravers of Japanese colour prints have nothing in common with the great painters of Japan. The mention of Gozzoli's frescoes of the Old Testament in the Campo Santo of Florence is obviously due to hasty writing, as an expert of Mr. Cook's standing cannot but be aware that the said frescoes are in Pisa.

Turner's Water-Colours

The Francia in the National Gallery
By Dr. G. C. Williamson

AMONGST some documents which have recently been sold in Lucca there has been discovered the original catalogue of the pictures in the Buonvisi Palace. The volume is not quite complete, but it contains outline drawings showing the position which each picture occupied in the rooms of the palace, and in the fifth room it is interesting to notice the presence of the two portions of the great altar-piece by Francia, which is now one of the chief treasures of the National Gallery. The two pictures hung together on the left of the door, and below was a small work by Annibale Carracci; on the left of the altar-piece was a picture by Raphael; on the right a painting by Agostino Carracci, and in other parts of the same room there were paintings by Guercino, Garofalo, Romanino, Baroccio, and Rubens, while opposite to the window there were two very small works, one by Leonardo da Vinci and one by Correggio.

Unfortunately the catalogue does not describe the pictures, merely presenting us with a drawing of their size, and stating the exact position which they occupied on the walls of the various rooms. There was evidently attached to it a careful catalogue of the pictures, but that has disappeared, with the exception of one page describing six pictures which were in the principal room, and amongst which is a picture by Vasari. The interest of the document consists in the fact that it tells us that the picture, after having been moved from the Buonvisi Chapel in the church of San Frediano in Lucca was taken to the family palace, and that it hung there for some years. The catalogue belongs probably to the late seventeenth century or early part of the eighteenth century, and I have presented it to the authorities of the National Gallery, that it may be preserved amongst their archives as a record respecting the picture. In the book on Francia, which I issued in 1901, I was able to give some new information regarding the saints who appear in the lower part of the great altar-piece. The chapel in which the picture first hung was, I discovered, founded by Benedetto Buonvisi, son of Lorenzo Buonvisi, in 1510, and Benedetto's will, which is dated August 16th, 1510, provides for the maintenance of the chapel by landed property, and speaks of it as specially dedicated to Saint Anne. The heirs of Benedetto, who were charged to maintain the chapel, were the sons of his favourite brother Paolo, who had predeceased him. It was clear, therefore, that Saint Anne appeared in so prominent a position in the picture as a special patron of the chapel, St. Lawrence as the patron of the father of the founder, St. Paul as the patron of the founder's favourite brother and of the heir (a second Paolo), who was charged to look after the chapel, while the Saint, who is in a religious habit, and who was in the National Gallery catalogue termed St. Romuald is, I am almost certain, St. Benedict, the patron of the founder of the chapel. There is no special sign in the picture which distinguishes the Saint as St. Romuald, and in fact the usual crutch is wanting, the beard is not so long as St. Romuald's is usually represented, and the cowl and habit in which he is garbed differ in many ways from those worn in the sixteenth century by the Camaldolese monks. The habit, on the other hand, is distinctly Benedictine, and the figure in all respects resembles the older monastic representations of St. Benedict, while the introduction of this Saint in the picture would occur in the most natural manner, bearing in mind the name of the founder of the chapel, which had not previously been known.

The fourth Saint in the group, St. Sebastian, was no doubt introduced by reason of an outbreak of the plague, which I find occurred in the very year in which the chapel was founded. St. Sebastian was, it is well known, looked upon as the special plague saint, and there are records in the archives of Lucca to the effect that his intercession was specially prayed for in that year on account of the number of deaths which occurred from the plague. The discovery of the date of the foundation of the chapel enables us to date the altar-piece, which was probably painted before the death of Benedetto, which occurred in 1516, and as in style it closely resembles the pictures at Parma and Turin which are dated 1515, we have a piece of internal evidence which agrees with the date which has been given to it. The Duke of Lucca acquired the picture from the last of the Buonvisi, Princess Elisa Poniatowski (*née* Monte Catini), and in books of reference it has been stated that the Duke of Lucca removed it from the Buonvisi Chapel. It is, however, clear, from the catalogue which has just been discovered, that in Princess Elisa's time the two portions of the altar-piece hung together in her palace, and had already been removed from the chapel for which Francia in 1514 originally painted them.

BOOKS RECEIVED.

Pompeii, by R. Engelmann. London: H. Grevel & Co. 4s. net.

Old London Silver, by Montague Howard. London: B. T. Batsford. £2 10s.

Evelina, by Fanny Burney, illustrated by Hugh Thomson. London: Macmillan & Co. 6s.

London on Thames, by G. H. Birch, F.S.A. London: Seeley & Co. 7s.

Helio-Tropes, edited by Perceval Landon. London: Methuen & Co. 3s. 6d.

Great Masters. Parts V. to VIII. London: W. Heinemann. 5s.

Catalogue of English Pottery at The British Museum, by R. L. Hobson, B.A. (by order of the Trustees).

The Colour Prints of Japan, by E. F. Strange. London: A. Siegle. 2s. 6d.

Die Meisterverke der Konigl. Gemälde Gallerie im Haag, by Karl Voll. London: F. Hanfstangl. 12m.

Marks on Old Pewter and Sheffield Plate, by W. Redman. Bradford: W. Redman. 3s.

Oxford, by Fulleylove and Thomas. London: A. & C. Black. 20s. net.

ADVERSARIA BY AN OLD HAND

An Important Elizabethan Portrait

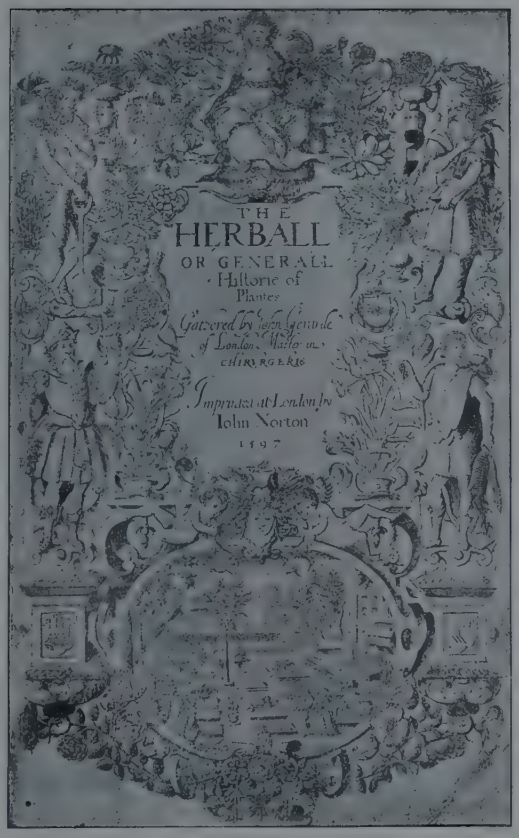
NOT the earliest *Herbal*, but the earliest systematic and exhaustively illustrated work of the kind, in the English language, is that of John Gerarde, a Cheshire man and a citizen and surgeon of London, who describes himself as residing "in Holborn within the suburbs of London," where he had a garden capable of yielding many of the objects delineated in his noble folio book. Some of his friends contributed encomiastic verses to it on its publication in 1597, among them a fellow countryman, Thomas Newton, of Cheshire. Gerarde's *Herbal*, as issued in 1597, is profusely embellished with representations of the herbs and plants mentioned in the work, including the potato, supposed to have been introduced into Europe by Raleigh, but actually known in Spain before he was born. One of the most engaging features in the volume, however, is the large and excellently engraved portrait of the author by *William Rogers*, letting us see Gerarde, as he was in 1597-8 in his fifty-third year. Apart from its value as the lively resemblance of so eminent a personage, this engraving, not improbably derived from a painting no longer known or not so far recovered, is the earliest example of English engraved work on copper in portraiture, on so large a scale and of the kind, which has fallen under our notice. Besides the portrait the volume possesses a beautifully engraved title with emblematical figures, devices, and armorial cognizances, and in the lower portion a view of an Elizabethan garden, the whole also executed by Rogers, and the garden more than possibly copied from the one in Holborn above mentioned.

PORTRAIT OF JOHN GERARDE FROM HIS "HERBAL"

Yule's "Marco Polo"

THERE are two unfortunate retentions in the new edition of Yule's *Marco Polo*, which not only produce an unpleasant effect, but tend to cast doubt on the trustworthiness of the work in other respects. One is the almost unquestionably apocryphal portrait of the traveller from a German source, probably admitted from the lack of knowledge of any other; the second point is the illustration representing the voyagers on their return home outside the family residence, of which the doors are closed against them. There may be no positively authentic likeness of Polo, but that does not justify the employment of one which is

clearly not so. In a copy of Marsden's edition, 1818, sold some years ago, was loosely inserted a fine coloured drawing on small scale, apparently derived from an early manuscript. The present writer tried to secure it at a sale, but was outbidden. As regards the scene where the explorers, long thought to have perished, reappear in their native city, a certain amount of not unnatural scepticism as to their identity was momentarily betrayed; but there was no refusal to receive them.



TITLE PAGE OF GERARDE'S "HERBAL"

A Coin designed by Lucas Cranach in 1522

A REMARKABLE piece before us is a quarter thaler of Fredrick the Wise, of Saxony, belonging to 1522, as to which some new information has come to hand, conferring on it a special interest and importance. For it appears to have been designed by the famous Lucas Cranach, otherwise Maler Moller, and to have been engraved by Hans Krafft. There is the gulden groschen of the same type. Since numismatic productions of this period practically rank as works of art it is satisfactory to perceive that we are gradually recovering the names of the masters, chiefly Germans and Italians, to whom we are indebted for them.

COIN DESIGNED BY LUCAS CRANACH

DOUBLE DUCAT OF CHARLES VI.

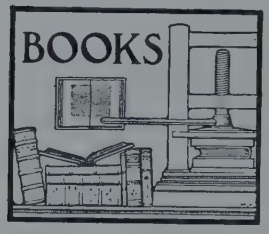
A rare gold Coin of 1723

WE have also the pleasure to offer a representation of a Sicilian gold coin of 1723, issued in the name of Charles VI. of Germany (Charles III. of Spain and the Two Sicilies), which does not carry on its face the suggestion of rarity, but which is not to be found in the catalogues of Rossi, Remedi, Durazzo, and Boyne, and which is also lacking, we understand, in the splendid collection of His Majesty the King of Italy. It appears to be a double ducat, and is in mint state. It is possibly a pattern.

The King's Pamphlets British Museum

THE Printed Book Department is, we are glad to learn, preparing a new and independent catalogue of the invaluable body of tracts and broadsides collected by Thomason, the well-known stationer in the times of Charles I. and Charles II., and presented by George III. to the National Library. Of many no duplicates have been seen. The catalogue will probably form an octavo volume, and the arrangement will be chronological.

As everyone knows, Scott's *Tales of my Landlord* is complete in four series, dated respectively, so far as the original editions are concerned, 1816-18-19-32. It is not, however, so generally understood that the first series, when in the original boards, is excessively scarce, while the other three can often be secured for a comparative trifle. Two years ago the set of four volumes belonging to the first series, in half calf, realised £5 15s. at Sotheby's. On January 7th this year the same series, but in the original grey boards, brought £101 at Hodgson's, while a copy of the fourth series in the same state went for no more than 12s. A watcher of this game of lucre might be inclined to suppose that book-collectors are, as a body, slowly but surely taking leave of the modicum of common sense they are credited with by some of the newspapers, oblivious of the fact that the real question goes to the amount paid under highly exceptional circumstances. Only a very few copies of the first series of *Tales of my Landlord* are met with in boards, while sets in calf are comparatively common.



It has long been recognised that if a book is to realise a substantial amount in the market, it must be more or less of a classic, or at the very least of a kind fashionable for the time being. Mere scarcity, as such, counts for very little, since there are plenty of books which are extremely scarce in the sense that they are but seldom met with, and yet they may be only of trifling money-value for all that. It is the combination of extremely favourable factors all centred in the one object that accounts for the high prices that are continually being reported, and the large amount paid at Hodgson's, for what is under usual conditions no very great rarity after all, is merely another instance of the combination of which we have spoken. The original edition of Fielding's *Tom Jones*, published in 6 vols., 1749, may be referred to in this connection. In the usual calf these books are worth perhaps £5, but in boards they might bring £100. Some years ago a set in that condition realised £69, and would certainly be worth more now. The edition as a whole was published in calf, but a few sets appear to have been bound up in boards, perhaps for the approval of the author. The theory is that he preferred leather, and so these sample sets were thrown aside, to be discovered later on, and hailed as curiosities.

The sale of January 7th was productive of nothing else of much importance, but on the 14th and 15th Messrs. Hodgson disposed of some good books, among them a coloured copy of the original issue of William Blake's *America*, which the painter-poet printed at Lambeth in 1793. Original coloured copies of this piece are very seldom seen, nearly all being either in plain black or in blue and white. Even those are very difficult to meet with, only some two or three examples having been sold by auction during the past twenty years. *America* consists of frontispiece, title-page, and sixteen plates, printed on one side only, and on this occasion realised £207, as against £59 obtained for a presentation copy in 1890, and £295 for that belonging to the Earl of Crewe, at whose sale in March last year works by Blake reached high-water mark. Similarly *The Song of Los*, printed and coloured by Blake at Lambeth in 1795, 4to, now realised £144, as against £174 for the Crewe copy. This work comprises frontispiece and eight leaves, four of which are full-page figures without text. Messrs. Hodgson described their copy as consisting of frontispiece, title-page, and six plates. This suggests that a leaf was missing. Blake was, however, so erratic and visionary in his life and works, that it is as well to keep on the safe side, and merely say that all copies do not collate alike. Other pieces by this dreamer of dreams sold on this occasion consisted of the frontispiece to *America* (£20 5s.), a fragment of *Europe* (£80), and several single leaves and prints which do not admit of comparison. All except one had been bound up somewhat irregularly in a cloth case, and were detached for convenience of sale.

At this same sale one of the finest copies of the *Engraved Works of Sir Thomas Lawrence* that has been seen for some time realised £122. This book, which is royal folio size, was published by Henry Graves & Co.

without date (1835-46), and comprises a portrait of Sir Thomas Lawrence and fifty others, mostly, in this case, proofs or proofs before letters. The descriptive text is by S. C. Hall, a popular art critic and writer of his day. The value of this work depends almost entirely upon the state of the plates, the vast majority of which are nearly always lettered. Another volume that attracted considerable attention and realised the very high price of £56, belonged to the second edition of Alken's *National Sports of Great Britain*, 1823, with frontispiece and fifty coloured plates. The original edition of 1821 is of more importance still, but that of 1825 has the plates much reduced in size and is of considerably less value. About four years ago a copy in cloth could have been got for £7 or £8, but since then as much as £26 10s. has been realised, and doubtless will be again should the circumstances attending its sale be favourable. Gould's sumptuous *Birds of Great Britain*, five volumes, imperial folio, 1873, brought £52; and forty-six volumes of *The Ibis*, from the commencement in 1859 to 1903, inclusive of the indexes to 1894, £51. The binding of these volumes was not uniform, and that naturally militated against the price, as is usually the case.

Apperley's *Life of a Sportsman* is a book that calls for some reference on account of the curious position it occupies and the care that has to be taken by prospective purchasers. The original and only really important edition was published by Rudolph Ackermann in 1842, demy 8vo, at two guineas, and contains thirty-six highly coloured plates by Alkin, several of which are usually cut close and mounted. Whether this was done by some collector of past days who acquired as many copies of the book as he could and treated his pet plates in this way, or whether Ackermann directed the process for some reason satisfactory enough, doubtless, to himself, it is impossible to tell. Another point in connection with this book is that the earliest copies of the original edition were issued in blue cloth, a colour that was afterwards changed. On January 15th £26 was obtained for a rather worn copy so bound, as against £35 10s. realised in May last year. Other editions of *Life of a Sportsman* comprise Routledge's, issued in 1874, and the two-volume edition of 1901, some copies of which were printed on large paper with the plates in two states. Both these editions are, however, comparatively unimportant, as already suggested.

The selected portion of the library of Mr. James Cawthorne, late of Hove, which came up for sale at Sotheby's on January 14th and two following days, was of a general character. It was useful but not valuable in a marketable sense. One of the most noticeable works was *Les Métamorphoses d'Ovide*, printed at Paris in 4 vols. 4to, 1767-71. This is perhaps the best edition extant, the translation from the Latin into French by the Abbé Banier being recognised as scholarly and precise. These four volumes are, however, noticeable for another reason; they constitute one of the most elegantly illustrated works of the last century. In addition to numerous vignettes there are 140 plates after Eisen, Gravelot, Monnet, and other clever artists, whose talent for illustrating books is almost proverbial. A greater part of the original drawings were acquired by M. Roederer, of Reims, several years ago at a cost of 35,000 francs, and numerous highly exceptional copies of the work itself have been sold from time to time in Paris and elsewhere for large sums. On this occasion the price realised was £15 5s. (old French calf). An indifferent copy of Shelley's *Queen Mab*, 1813, with the suppressed imprint on page 240, brought £26 10s.

By far the most curious and, in some respects, noteworthy book in this collection was, however, the seldom seen *Ephemerides of Phialo*, 1579, by Stephen Gosson, an author who was also responsible for a strange work known as *Pleasant Quippes for Upstart Newfangled Gentlewomen*, which the Percy Society reprinted in 1841. Gosson, like Joseph Swetnam and Bansley, was a confirmed misogynist, and seems to have cordially detested society ladies of his day. Swetnam was more advanced. He hated women individually and as a class, and, judging from his writings, would have suppressed the fair by force. This copy of the *Ephemerides* realised £11. A few marginal notes were shaved, but the book was well bound in morocco extra, and may be considered cheap at the price. In 1889 a no better example brought £13 10s., and the value of books of this kind has greatly increased since then. These are the only copies that have appeared in the sale rooms for some twenty years or more.

On January 20th and following days, Messrs. Puttick & Simpson disposed of some noticeable books, among them a copy of the *Vicar of Wakefield*, of 1817. The attraction consists in the twenty-four coloured plates by Rowlandson, and twenty guineas, though a great advance on old prices, was not too much to pay at the present time for an uncut copy in the original boards. A similar, perhaps the same, copy sold in July last year at the same rooms for a few shillings more. Another book which invariably attracts considerable attention when it belongs to the original edition of 1721 and is in good condition, is De Foe's *Moll Flanders*, the history of the fortunes and misfortunes of a lady gaol-bird who was born in Newgate, and seems to have lived there and in other prisons during the major portion of her worthless life. The copy sold on this occasion was in the original calf and realised £21. Mr. J. W. Ford's example brought £35 10s. in May, 1902, but it was in exceptionally good condition, and had been finely bound by Rivière in morocco extra. Other prices realised were as follows:—Chapman's *Eastward Hoe*, 1605, small 4to, £16 5s. (calf, some leaves cut into by the binder); Keats's *Endymion*, 1818, £13 15s. (rebound in cloth, utterly unsuited to the class of book); and 97 volumes of *Notes and Queries*, from the commencement in 1849 to December, 1894, with the indexes to the first eight series, £14 (half calf, indexes in cloth). This was a cheap set.

The sensation of the month must, however, be identified with the much-talked-about manuscript of the first book of *Paradise Lost*, which, on the 25th of January, was withdrawn at Sotheby's after £4,750 had been bid.

This was close on the reserve price of £5,000, but the persuasive efforts of the auctioneer were insufficient to induce any advance, and so the "precious manuscript," as it has been called, remains for the present with Mr. Baker, of Bayfordbury, in whose family it has been since 1772, when it was inherited by his great-grandfather, William Baker, from Richard Tonson, who was a brother of the younger Jacob Tonson. A very long letter from Jacob Tonson the Elder accompanied the manuscript, and was to have been sold with it. The sale catalogue sets it out verbatim, and from this it would appear that the manuscript was preserved only "upon account of the License written before it." In Milton's days no book could be printed unless it were first licensed, and it was customary to write and sign this license upon the manuscript itself, which thus became evidence that the necessary authority had been obtained.

Dr. Furnivall's estimate of the market value of this relic—he fixed it at £100—was, of course, absurd, but not more so than some of the other valuations, which appear to have been based on the belief that the manuscript was in the handwriting of the author himself. It was, for instance, reported that an American had offered £30,000 for it; others said that the British Museum authorities intended to offer an annuity which, when capitalised, would have amounted to considerably more, and many other strange and fanciful reports were in circulation and apparently believed. The fact appears to be that the manuscript, though undoubtedly the one from which the text of the first edition of *Paradise Lost* was set up, is but a copy of another manuscript written, doubtless, by different hands from the dictation of Milton, who, being blind, is presumed to have adopted that course. There is, however, no reason whatever why he should not have written the first draft himself. Blindness, though a sad calamity, is but a relative evil after all, and many blind men are capable of much more surprising feats than that. Whatever the truth, it is certain that this manuscript of the first portion of the famous poem is merely a transcript and nothing more, and, though a relic of the greatest interest, would be eclipsed and utterly belittled by the production of the original document. In all probability, however, that has vanished for good and all; hence the importance of what is left to us in the form of a transcript which Milton knew though never saw.

The remaining important sale held during the month of January was of a portion of the library of the late Mr. Francis Bradshaw and other properties, the whole realising about £1,200. Mrs. Frankau's *John Raphael Smith*, 1902, brought £17 10s. This work, in common with all other expensive modern art books, is falling in value, and a general survey of the whole position leaves no doubt that what has been said lately on several occasions, and in different quarters, is coming to the proof. Art, as art will, it is to be hoped remain with us always, but popular enthusiasm, as distinct from critical judgement and real appreciation, is distinctly on the wane; the once flowing tide of art dabbling is checked and ebbing, so far, at any rate, as books are concerned. Ackermann's *Microcosm of London*, 3 vols., folio, 1808, would have realised more than £16 a few months ago, even though the covers had been re-backed. This work is representative of many which have been sought for lately, solely on account of the coloured plates they contain, and these, too, are falling in the market. As usual, the immaculate copies hold their own. That is always the case when fashion changes, for no revulsion takes place in the book world suddenly. It is the rank and file that first show symptoms of demoralization, and by degrees this spreads to higher quarters till the whole lump is leavened with indifference. The wave, whatever its character, then passes onward, and the old order gives place to the new.

CHRISTIE'S first sale of porcelain and furniture for this year, on January 22nd, consisted of various properties, few items attaining high figures. A set of six Chippendale chairs with open interlaced backs realised £102 18s.; a pair of arm-chairs of similar design made £88 4s.; and a cabinet, 8 ft. high by 8 ft. wide, by the same maker went for £67 4s. The principal items among porcelain were a Lowestoft dinner service which made £37 16s.; a Crown Derby dinner service £58 16s.; a Swansea dessert service £39 18s.; a Worcester dinner service £42; and a dessert service from the same factory by Chamberlain realised the same amount.

Some fine examples of English porcelain were sold at Bath on January 19th by Messrs. Powell and Powell, £90 being given for a fine Crown Derby dessert service; £73 10s. for a Worcester tea and coffee service with square mark; and a fine pair of Copeland vases, 27 in. high, on ebonised pedestals, realised £50.

At the Scarva House sale, held during January, ten Chippendale chairs fetched £340; a carved table by the same maker £120; another £49; and eight chairs, similar, £120.

At Christie's first sale of silver plate for 1904, on January 29th, the only important lots were a pair of Queen Anne trencher salts, 1708, 4 oz. 17 dwt., which realised 165s. per oz.; an Apostle spoon, with figure of Saint Philip, Norwich hall-mark, £25; and early fifteenth century spoon, handle of hexagonal section, £29; and six Queen Anne rat-tailed spoons, shield-top handles, 1705, weight 14 oz., £47.

On January 18th and two following days Messrs. Sotheby dispersed the collection of English coins formed by the late Samuel Haw, Esq., of Liverpool, the 363 lots realising about £1,140. Given the lots as they appeared in the catalogue, the first item of interest was a Richard half-noble, £6 10s.; then a sovereign of Henry VIII. late coinage, £8; a half-sovereign of a late issue of

Edward VI, £6 12s. 6d.; a sovereign of Mary, dated 1553, £9 5s.; and the following examples of James I. coinage—a thirty-shilling piece, £7 5s.; noble or ryal, £10; and a spur ryal or fifteen-shilling piece, £11 5s. Principal among coinage of Charles I. were a unite and half-unite, both of Briot's coinage, which made £7 5s. and £7 7s. 6d. respectively; and an Oxford three-pound piece, £11 15s. A Cromwell broad made £8 15s.; a Charles II. hammered broad, by Simon, went for £5; a milled five-guinea piece of the same reign realised £6 17s. 6d.; a James II. two-guinea piece went for £10 17s. 6d.; and three Douglas bank tokens for 5s., 2s. 6d., and 1s. made £29.

THE event of the stamp world during January was the sale of the 1847 "Post Office" 2d. blue Mauritius at Puttick's rooms, on the 12th, for the remarkable sum of £1,450. This stamp is one of the rarest known, only four or five unused copies being in existence. It was recently discovered in a small collection made in 1864, and although without gum, is, as our illustration shows, a fine copy, with good margins all round. Several other rare stamps of this colony were also sold, a vertical pair of 1848 "Post Paid" 1d. orange, lightly cancelled, realising £30; a very fine horizontal pair, but with no margin at right, went for £16; and a superb 2d. blue of the same date on piece made the same amount. Other important items in this sale included an 1851 New Brunswick 1s. mauve, lightly cancelled, which went for £10; a Newfoundland 1857 1s. scarlet, slightly cut close, £10 10s.; and a Nova Scotia 1851 1s. violet, £11 11s.

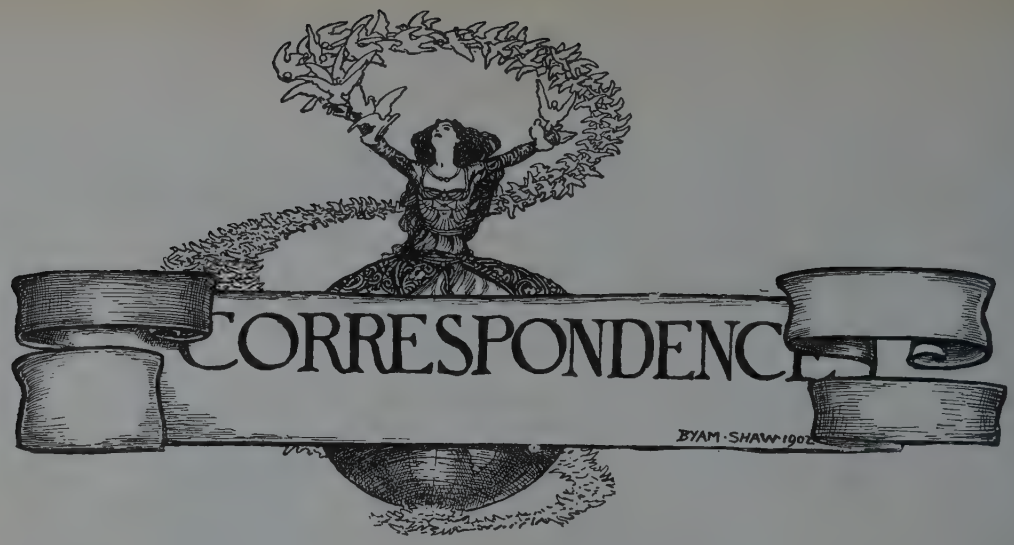
At Ventom's two sales, on Jan. 7th and 8th, and 21st and 22nd, the most important lots were: a Roumania—Moldavia 54 paras blue on green, in mint state but

MAURITIUS 1847 "POST OFFICE" 2d. BLUE

creased, £14 14s.; and a British Central Africa £25 blue-green, unused, mint, but seven perforations clipped, £23.

Messrs. Plumridge held two sales on the 5th and 19th, the important items being a Canada 12 pence black on laid, no margins, £15 5s., and New South Wales, Sydney View, 1d. rose on white, plate 1, unused, £17.

Messrs. Glendining, as usual, held two interesting sales on the 14th and 28th, a Switzerland—Geneva 1849, 4 c. black and red, with good margins, making £11 10s., and another, 1843, 5 c. + 5 c. on yellow-green, with good margins, but slightly repaired, realising £6 10s.



ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Autographs.—R. H. N., Burton-on-Trent.—*Lord Melbourne*, a letter, 4s. 6d.; a frank, 1s. 6d.; *Lord Palmerston*, a three-page letter, 15s.; a frank, 2s.

Bank-Note.—J. H., New Quay.—A £1 note of the Mevagissy Bank of Cornwall, dated 1824, in fine state, worth 3s. 6d.

Books.—F. A. S., Lowestoft.—Stodhart's *Views of Scotland*, if in 2 vols., ordinary edition, not much value; but specially mounted and coloured plates are in demand.

F. J. P., Denmark Hill.—*Ceremonies of the Knights of the Bath*, 1703, engraved by Pine. He was a brilliant worker of the period; about £2.

S., Streatham.—Dickens's *Works* in the list are worth £1 and £2 each.

A. F., Jersey; J. A., North Prescot; J. J. A., Bournemouth; J. Q., Cardiff; M. E. H., Boston; J. G., Gravesend; B. F. B., Malta; and L. L. M., Alexandra Park.—The books are of little value.

F. F., Thornton Heath.—From the copy of dedication page sent, it is evidently Speed's *Theatre of Great Britain*, first edition, published in 1611, and, if perfect, worth £5 to £7.

A. I. J., Swansea.—Rogers's *Italy*, etc., if L.P., about £3 to £4; Rasselas, first edition, 1759, worth £6.

Book-plate.—M., Cambridge Street, S.W.—A book-plate, containing the Burrell Arms, about 3s.

Brasses.—L. D., Cricklewood.—The Tabernacle brasses, if real antique, which is doubtful, are worth £10 each.

Engravings.—T. C. H., Great Malvern.—*Master Lambton*, by Cousins, ordinary impression, lettered, £30; *Instructions Paternelle*, by Wille, after Terburg, £5.

H. T. S., Heckington, Lincs.—*Design*, *Composition*, *Colouring*, *Invention*, by Bartolozzi, after Kauffman, if in black stipple, £10; in colour, £40.

E. C. C., Forest Hill, S.E.—*St. John*, by Grozer, after Reynolds, £6. *Rosina*, by Tomkins, after Ansell, is of considerable value; send it for us to see.

M., Bath.—*Napoleon le Grand*, by Desmoyers, after Gerard, £5; *Henry VII.*, by Baron, after Holbein, 30s.

E. W., St. Neots.—*Gathering Wood* and *Gathering Fruit*, stipples by Meadows, after Morland, £15 to £20; *See-Saw* and *Peg Tops*, oval sepias, by Wheatley, £6 the pair.

Etchings.—F. L., Keighley.—From the photo. the etching by P. Van Ruth is worth £5; *Oliver Cromwell*, by Faber, after Peter Lely, in fine state, £12.

M. L. G., Kensington.—Articles on Paul Helleu have appeared in *The Studio*.

Fan.—D. S., Ingatestone.—From the photograph your fan appears to be a French one of the Louis XV. period. Worth £15 to £20.

Flint Implements.—N. M. C., Cheshire.—American flints are very common; no demand for them.

Furniture.—J. C. W., Bury.—To clean old oak chest remove the paint with turpentine and wash with soda. Lime water will darken it.

J. H. R., York.—The sketch sent is of early Victorian style; worth £4.

S. C., Malvern.—From the photo your chairs are good examples of Hepplewhite's wheat-ear design, and worth £5 or so.

Limoges Enamels.—B., Derbyshire.—A plaque, 18 in. by 6 in., was sold in November at Christie's for £47; the subject was *The Ascension*. Soon after the introduction of transparent enamelling in Italy the art became popular in France, and led the way to the invention of enamel painting. The artists of Limoges acquired great celebrity in this work. The early painted enamels were executed in opaque white upon a black ground, white being overlaid where necessary by transparent coloured enamels. The lights were picked out in gold, whilst the brilliant effect was obtained by the use of Paillettes, or coloured foils. Nardon Penicaud is the best known artist in this style, about 1503. At the beginning of the sixteenth century a more finished style was introduced under the auspices of Francis I.; Leonard Limousin was the master. Portraits were frequently painted on copper plaques, and the art was applied to the decoration of vases, etc. At the end of the sixteenth and beginning of the seventeenth centuries the works of Laudin and Nouailhers were painted in a minute style, but it degenerated into tawdry colouring and fell into decay in the reign of Louis XIV. An attempt to revive it was made by Louis XVI., but without success. This was owing to the rise of a new branch of enamelling, distinguished as the miniature style. It was invented by Jean Toutin, and has continued in vogue until the present day. These enamellings are executed on plates of copper, gold, and also silver, and, in consequence of the risk involved by successive firings, the plates were formerly confined to a small size, about five or six inches square.

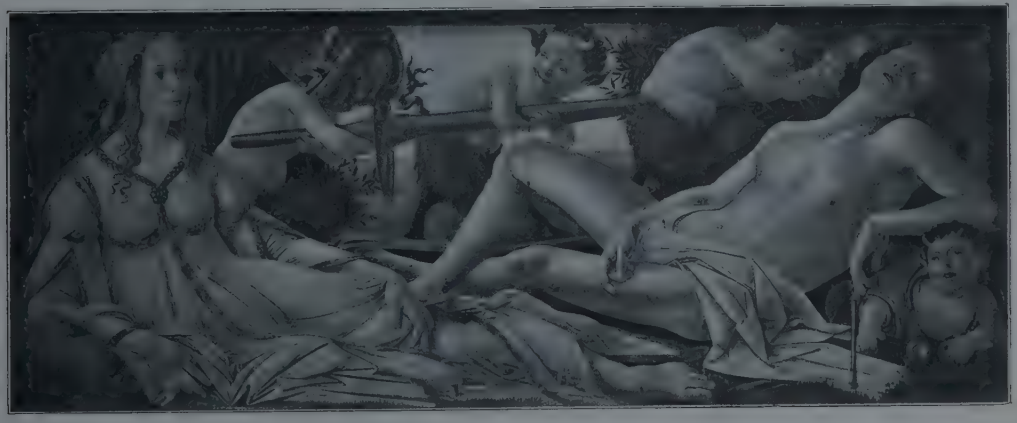
Continued in advertising pages.

LA BELLA SIMONETTA
THE SPRING OF THE ITALIAN RENAISSANCE
BY DION CLAYTON CALTHROP

The epidemic of Love was raging in Florence; gentlemen went about with lack-lustre eye and dishevelled hair, plucking at lute strings and invoking "Simonetta" or "Beatrice" or "Isabelle." These love-lorn gallants met in gardens and exchanged notes of their great platonic passions, spoke in impassioned verse in the metre of Petrarch, of the surging depths of their love-tormented souls, compared their ladies to classic deities, and swore by Olympian Gods and Christian martyrs or by "Zeus's thunderbolt and the Angel Gabriel that this love was a madcap, luscious, aching, and fit to turn any man's brain."

Flirting was brought to perfection; it was of all peaceful arts the most in vogue. Kings flirted away the state, ministers the public money, courtiers flirted which ever way preferment lay, poets were paid to pen canzones to many mistresses, painters to portray the features of the loved ones, and the figures also, draped in Olympian robes. Simonetta herself became Cleopatra and Venus, and no doubt a hundred other things. Paganism was the cult, hymning a mistress, be she wife or maid, was a necessity of existence, boredom was bourgeois; one had to be young, gay, vivacious, full of repartee, and ready to improvise verse at a moment's notice. The fripperer at the street corner advertised his goods in verse, the very air throbbed with love and dove, with thine and mine. Genisto Pletho the Neoplatonist had influenced Cosimo de Medici, and he who influenced the Medici ruled the people. The fall of Constantinople brought more Greek scholars into Italy, and they were attracted to the Court of the Medici.

The extravagance previous to the birth, or rather re-birth, of intellectual expression was in the atmosphere, and over the undercurrent of the strong Italian passion, real and tremendous, was smoothed this strange and oily Christian paganism, this pantheism, this platonic philosophy, this artificial serenity, whereby the air was caused to breathe a stilted love, whereby the night brought forth strange pictures and



"MARS AND VENUS" BY BOTTICELLI (NATIONAL GALLERY)

pageants to the sound of lutes and mellow voices. Everything must give way to the grotesque and sensuously beautiful. Everything must have the clothes if not the soul of refinement, the language if not the thought of love and life. Venus and Our Lady were painted from the same model; who sat for God before now posed as Jupiter; who wished before to seem a monk, now asked to be taken for a Stoic.

The keynote of this age was the painter Botticelli. In him there wavered all these strains of thought; his Venus dreamed of sorrow, and rose from the watery bosom of the sea, in sad, plaintive grace, his meek Madonnas were grey and pitiful. She was not to him, save once, the glorious Mother of Christ, but a sad, human figure bending over a child. His people were the expressions of temperaments, not actual realities; they lived in a twilight of thought, the awakening of which was to produce Raphael Sanzio, the courtier, the flatterer, the smooth young man, the infant marvel, and great Titanic Buonarotti, the man who contorted and twisted human bodies in mastery of anatomy—the pure but rather sickly flower of the early Renaissance grew into the twisted scarlet plant of the sixteenth century.

HEAD OF LA BELLA SIMONETTA FROM "THE BIRTH OF VENUS" BY BOTTICELLI

And Simonetta, the sung, the painted, Simonetta the lamented, the swan song of an age, pale, slim, and beautiful, more real than the pictured woman of the previous age, less fleshy than the beauties of Raphael, nervous, dreamy, she wafts us back to that quaint, sham age, blind to what was coming, ignoring what had passed. Now, as was fashionable in those days—and Simonetta was herself the mirror of the mode—she had a lover, none other than Giuliano de Medici, Giuliano, the thin-lipped, black-haired and thick in eyebrow, as Botticelli shows him to us, dissipated, wan faced, but possessing the appearance of a great noble, a regular Medici face. When one says that she had a lover, that she was the mistress of Giuliano, the age must be taken into account, the particular date, 1478, to be precise. As a matter of fact these terms were the terms of Platonism, which sought to implant in men and women the quintessence of love, the rare air of passion refined to such a degree, that soul was to meet soul rejoicing, and the wicked bodies to remain as pure caskets of this absorbing passion. It was the fashion, indeed, to be the twin soul to the soul of some beautiful lady, in fact all was coquetry, posing, and an excess of sentimentalism. Men and women, Giuliano and Simonetta, declared that they had abundance of love waiting for expression, intellectual not physical, vowed that love was their souls' meat and drink, and also it must eat and drink delicately, superfinely.

They browsed on each other's love; like moths they flickered near the flame, but wisely talked openly of it and treated it with analysis, defining the passion that they invited to the door, and how many burnt themselves in the pastime?

The world is evil, it translates falsely, ungenerously. I believe Simonetta to have been as pure as any maid of the time, and the soul hunting with Giuliano I believe she never understood. If she is indeed Botticelli's *Venus Rising from the Sea*, I am certain she did not understand. And this love was to be all-embracing, not exclusive like the passion of Michaelangelo for the Marchioness of Pescara, but his inner consciousness. Never was such an innocent, modest expression, never such an exhibition of pitiful distress, half classic in her nudity, half Christian in her knowledge of it, and in her eyes such dreamy pictures of the sea reflected. The breezes wafting Venus to the shore, where, with a flowered cloak, waits Spring herself. And this is not Venus but Simonetta, fifteenth century Simonetta, the idol of fashion, the queen of toy tournaments, the loved of the Medici.

The picture misses, as Simonetta must have missed, the true pagan or the true Christian standard; it has neither the fervour of the sea-born goddess nor the lurid rationalism of the later Renaissance Venus.

"THE BIRTH OF VENUS" BY BOTTICELLI

to be *à la mode* was to love being in love, to wing your heart and let it flutter among others similarly engaged, the scholars, the statesmen, the very cardinals went a sweet-hearting, and it was spring time for all time in 1478.

Many are the portraits purporting to be La Bella Simonetta, and some of them are ugly and uninteresting, but one at Chantilly and one as Venus in the *Venus and Mars* picture in the National Gallery, bring a little of the real Simonetta before us, and if Vasari is to be believed, the *Venus Rising from the Sea*, by Botticelli, was painted from her. Here, in my opinion, is the real woman, or rather girl; I should like to think that she sat for the head of this Venus, and that Botticelli evolved the figure out of Simonetta, the daughter of the age, stands like a flower stirred by the breezes of heaven, yet like a woman whose modesty is agitated by the gaze of a man. She is neither fervent nor voluptuous, but a pale, willowy girl, watching for something before the second sunrise of intellect.

And yet she was in her age and of it; she lived her life. When Simonetta woke in the morning she looked round her room and saw pale roses, a present from Giuliano, a little casket containing verses from some other; a lute lay on the floor. And when her handmaiden opened the cedar chests containing her raiment, faint scent of lavender floated throughout the room, and from the hanging cupboard stole the perfume of oriental iris. Her teeth were cleansed

with powdered pearls or whitest coral crushed, and scented water, delicately warmed, bathed her fair limbs: then the silk under robes were donned, the dressing jacket of fine Eastern embroidery came next, and after that the frame work is fastened on her head and her hair is perfumed and sprinkled with fine gold dust; off comes the frame work, and now her dress is put over her head and finally fastened, a white silk dress with a damask of pomegranate pattern, the centres embroidered in colour. Now comes the business of her hair, the ropes of pearls and fine gold thread are plaited into it, the sides are waved and carefully drawn back, the forehead is freed of all superfluous curls, and after all the little chain of silver, from which depends the jewel for her forehead, is clasped behind; her shoes are put on and her rings. Simonetta is dressed.

Beside her, on a silver tray, the gift of one of the love-sick swains, are sweets of marzipan, almonds, pistachios, and burnt sugar: here also in a thin stemmed glass some light watered wine, whilst on another dish, oranges and grapes are laid. And for something substantial to break her fast, a jelly of the breasts of capons on a gilded plate. So while she eats her dainty meal, and eats heartily as they did then, one of her maids reads verse after verse of languishing poetry sent by her many lovers, Platonic all of them. But though she sacrifices thus to fashion, this dear, delightful maid has been to early Mass at the Church of the Ognissanti, and reverently prayed, afterwards lingering awhile to look at the picture of *Sant' Agostino*, by Sandro Botticelli, in fresco, in the middle aisle near the door which leads into the choir. And from the quiet of the Church she has come back for her second toilette to this marble palace, where she has been set up by Giuliano as a butt for his verse, for the flattery of his senses, to prove that he can catch a dove and talk to it in doves' language, that he can make simplicity more simple and gild pure gold. Here he and some of his honey-tongued flatterers will pass the day telling novelli in the garden, playing children's games in the shrubbery, and making love in this love bazaar, all sham, all dramatic, and all to last for so very short a time.

And how was she caught, this milk white maid? By the bait some women love, the gilded bait of a place in posterity, to be sung in poems, seen in pictures and statuary, analysed and made the subject of discussion, for ever so tiny a niche in the temple of Fame, and she has got it, poor maid!

Like all artists, a charming woman is born and not made. Let a woman exercise unheard-of virtues or most daring vices; let her cook and house-keep to perfection or dress superinsolently; she has no charm if she has not a fairy godmother at her christening. And Italian women were renowned more for charm than for anything; they won and held their empire often by this alone.

Simonetta was not intellectual, but she talked girlishly with the best intellects of her time and charmed them completely. She was arch feminine, sweet, gracious, and loveable; she was the fashionable figure a maigrette, of reed-light fragility and tender colour; she had not the substantial soft flesh of Venice, nor at her time in Florence was this admired. She had the oval face and swan-like neck, but none of these made her what she was—the centre of fashion—but her charm alone. Still she had of course many advantages in her looks. Had she possessed black hair, she would have been called a "crow," like Saint Godeliva of Bruges. There was unanimous opinion in favour of gold or straw-coloured hair; dreamy expression counted for much, but for dark hair there was no toleration.

Indeed the fifteenth century came out of the dimness of the fourteenth, a little intoxicated with sunshine, and one cannot wonder at it. Artists before had exaggerated in favour of monastic asceticism, and now they came from that to more human beings, with a zest for the tall and most divinely fair, and such was Simonetta. It was not the mode of the day to admire flesh because Platonism demanded but a fair casket, and bid men seek the jewel that it held; but the casket must be fair to be chosen by men from among the others, and such again was Simonetta.

If you love her, if you wish to know this sweet Florentine maiden, this unsmirched beauty of the Medici Court, go to Botticelli: he knew her and painted her many times and oft. There she is at the Feast of Nastagio, the third at the table that has upset. There are six good ladies there, but it is easy to find Simonetta, her gently upraised hands, her quietude compared to the others' sudden action.

There are memories of her in the *Primavera*, in which there is also a portrait of Giuliano, and she herself lives in the *Birth of Venus*, and in the frescos in which Giovanna Tonuabuoni is represented with the Four Cardinal Virtues, Simonetta seems to peer out of the faces of all of these. The coarseness of the age in which she lived has left no mark upon her face or character. Politiziano in his verses always upholds her virtues and her charms:—

> "And all the flowers before the rose must bow
> Down far, her royal head and lustrous brow
> The golden curls fall sportively unpent,
> While thro' the choir she went
> With feet well lessoned to the rythmic sound."

And in the *Giostra* he says:

"White is the maid and white the robe around her,
With buds and roses and thin grasses pied."

"Reclined he found her in the swarded grass
In jocund mood; and garlands she had made
Of every flower that in the meadow was,
Or on her robe of many hues displayed."

"Then with her white hand gathered up her dress,
And stood lapfull of flowers, in loveliness."
(*J. A. Symond's Translation.*)

This is how I like to picture her: in flowered robe, with flowers plucked and lying in her lap, her oval face uplifted, her slim neck arched, her grey eyes innocently searching the ardent gaze of Giuliano. Like a flower of the field carried into a hot room she pined and died; died of a malignant fever in the spring and, by curious fantasy of fate, on that same day a year after Giuliano was assassinated. All Florence mourned her, all Florence wept when Simonetta, clothed in bridal clothes, her face uncovered, was carried on her funeral bier through the streets. Lorenzo the Magnificent mourned her in verse, and many others sang her requiem. But fashion turned again and some new maid, not half so sweet, was stormed by poets and by courtiers before warm June brought in the favourite flowers of Simonetta—roses, red and white.

SUPPOSED PORTRAIT OF LA BELLA SIMONETTA BY BOTTICELLI
From the Collection of Sir Frederick Cook, Bt., M.P.

And as she died so died the age. The young child Knowledge grew, the Renaissance came on in hot blood, in vigour, full of reforms, mistakes, surprises. Coarseness became more apparent, the willowy maids of the Medici were supplanted by the buxom ladies of the Borgias. Savonarola stormed, but coarse stories and similes came even from his lips. Although it was the time of dark deeds and terrors, poisonings and midday murders, they sported on, these apostles of beauty, with coats of mail under their silken vests.

Castigilione writes of his life at Urbino and Raphael paints him, courtiers both, and therefore flatterers, but then in 1530 all the men were courtiers and all the ladies sweethearts. Later, at the end of the sixteenth century, men, as we see by portraits, became more self-controlled and assertive, and women sensuous and more inclined to languor: so died the supremacy of women for a time.

LA BELLA SIMONETTA BY PIERO DI COSIMO
(CHANTILLY COLLECTION)

From H. Wolfflin's "The Art of the Italian Renaissance (W. Heinemann)

Are we creeping back to a kind of renaissance with American palaces and kings of pork and pig iron? Will the twenty-first century produce an Isabelle d'Este or a Simonetta? When all this piled up wealth is being spent will ladies hold their story-telling saloons and be again versified and painted as they used to be? There are signs, but one cannot tell. We are at present a vulgar crowd, talking a common slang, eking out our manners with hints from music halls, playing bridge till dawn, and wearing clothes that would have caused a Florentine gentleman to rock with laughter.

. . . . And to think that while you were being sung, while you danced and plucked your wild flowers, the bluff sailor, Vespucci, your kinsman, was discovering the very America which threatens to overwhelm us with a second renaissance. So, frail, tender maid, you may link the two worlds and reappear in some willowy New York or Boston girl, who will be the toast, the mode, the beauty of her day, as you were of yours; who will inspire some Botticelli with a desire to paint your sensitive, nervous face, and so rise again from the sea, only this time on the American side.

I shall always hold April to be your month, and the twenty-sixth day my blackest day in all spring, for then you died. For me spring is always associated with you, and I almost hear you tread upon the swarded grass.

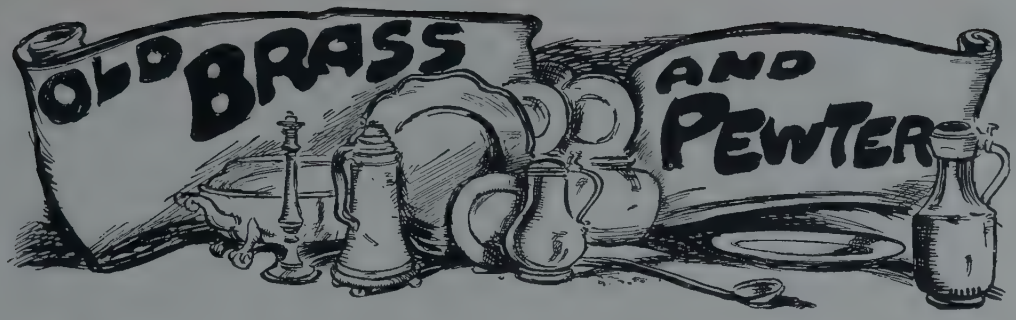
Good-bye, Simonetta, smiling, spring-time maid, and may all posterity deal kindly with you. What matters your little wantonesses, they were but girlish freaks, and things were called differently in your time. A spade was called an implement of agricultural labour perhaps, but it was only the same old spade, and you were only the motherless gay girl of all time. Even the prison-breaker, Castigilione, writes "God is only seen in women," and there was a mountain of good in you, Simonetta, with a dash of human wickedness, but very mild wickedness after all. I can imagine Diana of Poitiers going into her library and taking down from between the romance of Amadis and a volume of "the Fathers" a vellum bound copy of Politiziano's verses and therein reading in the *Giostra*

> "Then with her white hand gathered up her dress,
> And stood lapfull of flowers, in loveliness."

LA BELLA SIMONETTA BY FILIPPINO LIPPI
From W. Roberts's "Memorials of Christie's" (*G. Bell & Sons*)

Photo. Hanfstaengl

PORTRAIT BY BOTTICELLI.
Formerly believed to represent La Bella Simonetta.
Berlin Gallery.



OLD FLEMISH AND DUTCH BRASS

BY A. BERESFORD RYLEY

BRASSWORK in the Netherlands originated probably in the valley of the Meuse, in the days of the first Crusades, for in the twelfth and thirteenth centuries Dinant-sur-Meuse became famous for its *laiton*, which was called *dinanterie*.

The *dinantiers* at first concerned themselves only with ornamental work, mainly for the Church, which was nearing the apogee of its power and wealth. One of the earliest works preserved is a curious brass font in the Church of St. Bartholomew at Liège. It is dated 1112, and is by Lambert Patros of Dinant, who executed the figures in relief with considerable skill. The shrines, fonts, censers, and crucifixes of this period are Romanesque in design, due, no doubt, to the introduction of Italian art by Charlemagne into his imperial city, Aix-la-Chapelle.

No. I.—DUTCH BRASS CANDLESTICK FOURTEENTH CENTURY

The reliquaries were usually ornamented with groups of figures illustrating some sacred scene, such as the descent from the Cross. Though the modelling is somewhat crude, the composition has a certain dignity, and is evidently inspired by deep religious feeling. The monumental brasses, more numerous in England than elsewhere, probably had their origin in Flanders. Perhaps the earliest now existing is one to Bishop von Welpe, 1231, in a church at Verden. The relief of the figure is flat, being made by the excision of the surrounding metal. In later examples the face is in *basso*, and finally the whole figure is in *basso* or *mezzo relievo*. The brass candlesticks of the thirteenth century mostly took the form of fantastic animals, still primitively modelled; for instance, curiously twisted dragons, men riding lions and elephants. Sometimes a pricket, sometimes a socket carried the candle. There are many excellent specimens of these at Nuremburg,

No. II.—OLD DUTCH BRASS EWER

rendered celebrated for its metal work by Peter Vischer at a later period. The Roman Catholic Church, however, in whose ceremonies light plays so important a part, demanded, even at so early a date, something more artistic, for in the treasures of the Cathedral of Trèves are two very superior candlesticks. They are similar in shape to the celebrated *Chandeliers Limousins*, but the Romanesque design is rather more complicated. *Dinanterie* at this period began to be used for certain utensils, though the artificer was still imbued with the same quaint, fanciful spirit. No. ii. is an illustration of a typical brass ewer of this time. The lion with a full mane has his head on one side, the handle being composed of a long-bodied monster. There is a lid in the top of the head to pour in the water, and a hole in the mouth, out of which the water flows.

The brasses of this century must certainly be

reckoned among the fine arts, as they were more allied to sculpture than to mere handicraft. The *dinantier* not only designed each piece separately, but put a distinctly personal quality into his work. After having made a model in wax, he covered this model with a thin layer of clay, repeating the operation until the clay coating acquired sufficient rigidity. The mould, having been well dried, was exposed to a temperature sufficiently high to melt the wax, which escaped through little openings arranged for that purpose. After this the mould was heated to redness, and when cold, re-coated with clay to give it additional solidity. The liquid metal was then introduced by means of specially devised funnels. When cold the clay envelope was broken, and an exact reproduction of the wax model was obtained, the final work being done with a chisel and a file.

There has always been some confusion between brass and bronze, as the Greeks and Romans used the same word for both alloys. Bronze is a mixture of copper and tin in varying proportions, though usually 90 per cent. of copper goes to 10 per cent. of tin, a small amount of tin giving great hardness to the copper. The bronze for statues, however, frequently contains a little zinc and lead. Yellow brass consists of 70 parts of copper and 30 of zinc. It is to the zinc that brass owes its malleability. That *laiton* was used at all before the eleventh century is doubtful, for the bronze or brass, as it has been often wrongly named by translators of the Phœnicians and the Romans, contained no zinc. The success of Dinant in brasswork was largely due to the considerable quantity of zinc found in the neighbourhood.

No. III.—DUTCH BRASS EWER FIFTEENTH CENTURY

In the fourteenth century there was an increased use of *dinanterie* for utensils. Some of the ewers resembled those of the thirteenth, such as a crusader mounted on a species of pantomime horse, and a woman riding side-saddle on a "wild man" with trappings like a horse. Both of these specimens are in the Museum at Munich. But towards the end of the century nearly every vessel of service, instead of being founded as formerly, was made of hammered brass frequently *repoussé*. This naturally caused a greater simplicity of design. An old manuscript relates that one Jehan de Dinant supplied King Charles VI.—of Agincourt fame—with a variety of brasses, such as shaving basins (*bassins à barbier*), kettles, pots for heating the bath water (*marmites pour chauffer l'eaue pour les baings*), etc.

Among the most magnificent of the church decorations were the seven-branched candelabra, executed originally according to the injunctions given to Moses for the furnishing of the Tabernacle.

They were made in brass, as well as in silver and gold, and the richness of them was so great that they excited the anger of St. Bernard, as they did that of the iconoclasts of Antwerp some four hundred years later. During the fourteenth century many lecterns, music stands and candlesticks were cast, of which the brass eagle and the candlestick ten feet high at Tongres are notable examples.

In many of the fourteenth and fifteenth century specimens the inscriptions are in low German, showing that *dinanterie* had already spread to the neighbouring provinces. Indeed, it is difficult to distinguish

many early German (especially Rhenish) from Flemish brasses.

The capture of Dinant in 1466 by Philip the Good caused the ruin of *l'industrie dinantaise*, and a final dispersion of its workers. Not only did the latter settle in the other towns of the Low Countries, but they emigrated to England, Germany, and to France.

During the latter half of the fifteenth century there was a struggle between the old grotesque style and that of the Renaissance. The former, though not as in Italy, absolutely abandoned, was much modified by the latter. This is exemplified by the ewer with the handle in the form of a dragon, illustrated in No. iii. In the next century the influence of the Renaissance was more felt, but it never acquired an ascendancy, for the Flemish, weary of foreign interposition in politics, were perhaps the more anxious to resist a similar invasion of their art. As the glass of Venice typifies the finesse of the Italian, so the brasses of the Netherlands are expressive of that hardiness and love of freedom which characterised the wealthy burghers of Flanders and Brabant.

No. iv., a *repoussé* oviform water vessel, about twenty inches in height, is a beautiful example of this period, so linked with the names of Alva and William the Silent.

The Hanuka lights, used in the Jewish Church to celebrate the victories of the Maccabæans, are especially associated with the fifteenth and sixteenth centuries, since some of the handsomest specimens in *dinanterie* are referred to this age. Some of them were in the form of a nine-branched candelabrum; others in the shape of a pierced and *repoussé* plaque, to which were attached eight similar candle branches, and a ninth, slightly different in design, called the "master light."

A very small quantity of old Flemish brass has been preserved, considering the enormous quantities that were manufactured from the thirteenth to the seventeenth centuries. This is due to the fact that it was the prerogative of artillery to appropriate all the brass and bronze in any town captured by assault, or surrendering unconditionally, so that the gunners laid hands not only on kitchen utensils, but on church bells, church vessels, candelabra, etc., and put them into the melting-pot to cast fresh cannon. Moreover, during the riots induced by the Inquisition in 1566, numbers of beautiful brasses from churches and monasteries were ruthlessly destroyed by the "image breakers."

Distinctive of the seventeenth century are the famous *lustres hollandaises*. They consisted of one, two, or more usually three, tiers of branches, each of the latter carrying from six to a dozen lights. The one illustrated in No. v. is a fine specimen, but has only a single tier. Though of excellent workmanship, these lustres have practically no ornamentation. Their fascination lies in the charm of their design, and in the contrast between the rounded curves of the warm yellow-gold metal and the straight lines of the cool white candles.

No. IV.—DUTCH REPOUSSÉ BRASS WATER VESSEL. LATE SIXTEENTH CENTURY

Some of the salvers of this time—a time when Rembrandt was celebrating in art the birth of the Dutch Republic—are very handsome, notably those decorated in *repoussé* work with bosses and figures.

At the commencement of the seventeenth century lamps were least in use, since they were as rudimentary as in the purely mediæval days. Moreover, wax candles were brought to a high state of perfection, and were far more decorative. But during the latter half of the century a great improvement was made in the manufacture of lamps. No. vi. illustrates a curiously shaped Dutch baker's lamp. It

consisted of a species of double spout, the upper portion of which was connected with the oil-well and carried the wick, the lower part was to catch any oil that might drop from the wick, and was joined to the reservoir beneath the well. At the back a thin plate was pierced by a hole, into which fitted a button on the baker's coat. The lamp was thus suspended, so that when the baker was groping in the cellars both his hands were free. The base of the lamp was filled with lead to minimise the possibility of its upsetting when not carried.

Dinanterie flourished so long as the kitchen was, in *bourgeois* and even in seigneural houses, the chief reception room, but when the kitchen was abandoned for the *salle* and *salon*, it renounced most of the costliness which had previously distinguished it, and was relegated to purely utilitarian purposes.

In an old print by the caricaturist Larmessin, a *dinantier à sifflet* (so called because the pedlars of brasses announced their presence by a kind of panpipes, like those used by the modern punch and judy showman) is represented as a knight in brassware armour. His feet and legs consist of a pair of fire dogs, the skirt of his tunic is made up of a fringe of gridirons, candlesticks, and every sort of kitchen utensil. He has a breastplate of brass bowls; his lance is a warming pan, whilst on his head he wears a plumed cauldron as a helmet.

There is nothing strikingly distinctive about the eighteenth century brass; it appears to have been little influenced, in spite of the intrigues of the French court in Holland, by the Rococo. No. vii. shows one of a pair of church candlesticks. The baluster stem supports the pricket; the pedestal is triangular, with cherubs' heads in relief, and is on three claw feet, each grasping a ball. There is very little difference, either in design or ornamentation, from the *laiton* of the two preceding centuries.

No. V.—DUTCH BRASS CHANDELIER
SEVENTEENTH CENTURY

No. VI.—DUTCH BAKER'S BRASS LAMP
LATE SEVENTEENTH CENTURY

What specially characterises old Flemish and Dutch brass is its simplicity; not the classical simplicity of old Italian work, but a simplicity significant of the old Frisian strenuousness. The brass work that is now seen in the antique shops is for the most part modern—that is to say, nineteenth or late eighteenth centuries. The majority of them were originally dairy utensils, lined with tin to prevent any action between the milk and the brass. The actual milk-pails, however, were made of copper and not of brass. In a large number of specimens the remains of the tin lining are still to be seen, and are a mark of genuineness.

Many of these milk-cans were decorated with the arms of the village to which the farmer belonged, and which he had the right of using. Sometimes the scenery of the village, not always very accurately executed, was engraved on them. This dairy brass may be divided into two

distinct periods coinciding with our Pre-Victorian and Victorian. The older examples are usually plain, whilst the newer are chased, pierced, or *repoussé*. About eighty years ago a large quantity of the plain milk utensils were condemned by the authorities on account of the corrosion of their linings. The farmers then sold them back to the manufacturers, who, instead of re-tinning, chased and ornamented them with *repoussé* work, putting them into the market as articles of decoration. Belgian brass, it may be mentioned, is always *repoussé*.

The early Victorian chamber candlesticks are peculiar; they have a big round base with a small socket in the centre to carry the candle, and at the side of the base there is invariably a ring to hang them up by when not used. There are many other typical Dutch brasses, such as the *Poffertje* pot, the *Doofpot*, the *Theestof*, some of which are used at the present time in Holland for economic purposes, and imported to England for decorative ones, but the later work pertains rather to the artificer than to the artist.

There is, however, a large quantity of brass manufactured in this country and sold as old Dutch. And so well is some of this done that the fraud is only detected with great difficulty. The old brass, when not cast, was always hammered into shape by hand, just as the copper vessels are still made in the little towns of Northern Italy. But the manufactured metal is "spun" by machinery and then hammered by hand to imitate the antique, so that the spinning marks can with care be seen running round the vessel. Moreover, the imitation has generally an exaggerated workmanship in the shape of chasing or *repoussé* work, and from being annealed several times in the execution of the design, it has never the same brilliancy as the genuine, and tends to acquire a coppery tint like a penny that is well worn.

No. VII.—DUTCH BRASS CHURCH CANDLESTICK
EIGHTEENTH CENTURY

Even the brass of a century ago lacks the uniqueness of colours which distinguished the earlier specimens. This may be due to the difference in the method of manufacture. Up to the year 1780 the alloy was always made by heating copper with calamine (zinc carbonate) and charcoal or coal. The coal reduces the calamine to metallic zinc, which, instead of passing off as vapour, combines directly with the copper. But since that date brass has been prepared by adding the zinc directly to the molten copper.

From a decorative point of view old Flemish and Dutch brass is felicitously associated with "blue and white" china. Fashion has given it an undoubted *chic*, but its intrinsic value is subtle, hence difficult to define. It possesses the magnificence of gold without its pretension, the shimmer of silver without its frigidity. Moreover, it creates an atmosphere of austereness and tranquillity, especially grateful in these days of intellectual *Sturm und Drang*.

Old Violins and Musical Instruments

THE LUTE
BY ARNOLD DOLMETSCH
PART I.

THE name of the Lute is very familiar. We find it in the Bible, although it merely stands there as a convenient translation for some Hebrew instrument, perhaps very unlike a lute. It often recurs in Shakespeare and early English literature. Even modern poets use the word on account of its poetical associations, though they hardly understand what it means.

Though the name be common, the thing itself has become very rare. There are some lutes in museums: in Bologna, Brussels, Paris, and other places, and a few in private collections; but spurious "property" lutes manufactured by clever, if unscrupulous, Italians for the benefit of latter-day collectors, are far more numerous than genuine specimens, even in public museums.

ROSE OF VENETIAN LUTE ½ IN. LESS THAN ACTUAL SIZE

The modern painter who wishes to introduce a lute into one of his works, a fashionable thing nowadays, has every chance of reproducing some impossible model, perhaps a complete forgery, or, worse still, some partly genuine instrument, which through the successive "restorations" and "improvements" of ignorant admirers has become completely transformed. There is such a lute in the South Kensington Museum: its back only is original, the rest being an absurd hybrid compound; nevertheless it has been reproduced many times, and is even given as an illustration in Grove's *Dictionary of Music*.

A careful examination of the lutes so frequently to be met with in old pictures would be a safer guide to the understanding of the various forms of this instrument; for the older masters well understood its beauties, and, unlike their descendants, their paintings were technically accurate. Who has not admired these exquisite angels playing the lute, sometimes a very little angel struggling with too large a lute, which form such a charming

incident in early Italian pictures? The drawing of the hands, especially the left one, in the difficult and almost unnatural positions necessitated by the performance, is so precise that in most cases one could tell the very chord that is being played. Undoubtedly the painters were themselves lute players, otherwise they could not have made their meaning so clear.

VENETIAN LUTE BY MAGNO STEGHER
ABOUT 1555 FRONT

During the fifteenth, sixteenth, and greater part of the seventeenth centuries, the lute was considered the best and most perfect of musical instruments; all the musicians played it. It was the foundation of instrumental music as well as the indispensable companion of vocal music. In some form or other it is as old as the art of music, that is to say as old as civilisation itself. It was in use in ancient Egypt and in the East, its name being derived from the Arabic "Al'ud." It attained its greatest perfection in Western Europe between 1500 and 1650, then quickly lost its popularity, and only left with us a very degenerate offspring—the mandolin.

The finest lutes were made in North Italy, principally in Venice, in the fifteenth and sixteenth centuries. These instruments were prized in the halcyon days of lute playing, just as we now prize beautiful violins. In the seventeenth century they fetched very high prices, as the following quotation will show. It is taken from a delightful book of great interest for our subject:—

"Musick's Monument; or a Remembrancer of the Best Practical Musick, Both Divine, and Civil, that has ever been known, to have been in the World. . . . The Second Part, Treats of the Noble Lute (the Best of Instruments) now made Easie; and all Its Occult—Lock'd-up—Secrets Plainly laid Open, never before Discovered; whereby It is now become so Familiarly Easie, as Any Instrument of Worth, known in the World; . . . . . By Tho. Mace, one of the Clerks of Trinity Colledge, in the University of Cambridge. London . . . 1676.

THE SAME BACK
TOTAL LENGTH 3 FT. 3 IN.

"First, know that an old Lute is better than a New one: Then, The Venice Lutes are commonly Good; which you shall know by the writing within, right against the knot, with the Author's Name.

"There are diversities of Men's Name in Lutes; but the Chief Name, we most esteem, is Laux Maler, ever written with Text Letters: Two of which Lutes

I have seen (pittiful Old, Batter'd Crack'd Things) valued at 100*l.* a piece.

"Mr. Gootiere, the Famous Lutenist in His Time, shew'd me One of Them, which the King paid 100*l.* for.

"And Mr. Edw. Jones (one of Mr. Gootiere's Scholars) had the other, which He so valued; And made a Bargain with a Merchant, who desired to have It with him in His Travels, (for his Experience;) And if He lik'd It when He returned, was to give Mr. Jones 100*l.* for It; But if he Refused it at the Price set, he was to return the Lute safe, and to pay 20*l.* for His Experience and Use of It, for that Journey.

"I have often seen Lutes of three or four pounds price, far more Illustrious and Taking, to a common Eye."

ROSE OF PADUAN LUTE ½ IN. LESS THAN ACTUAL SIZE

These famous lutes had very few useless ornaments about them—inlays of mother-of-pearl and silver, ivory and ebony being detrimental to the tone. When loudness began to be the desideratum in music, and the lute, incapable of violence, went out of fashion, the most precious instruments, not "Illustrious and taking to a common Eye," had least chances of being preserved, hence their extreme rarity.

The very decorative lutes one finds in museums were made for collectors rather than players. There were collections of musical instruments as far back as the fifteenth century. Hercole Bottrigari, in his dialogue, *Il Desiderio*, printed in Venice in 1594, gives a tantalizing description of the very famous one kept by Alfonso II., Duke of Este, in Ferrara:—

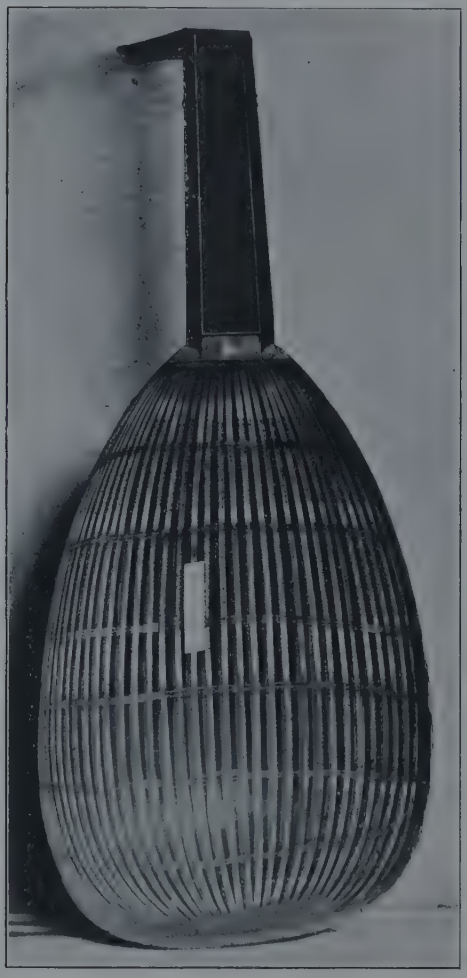
"Ha l'Altezza," says Bottrigari, "sua due gran camere honorate, dette le camere de' musici; percioche in quelle si riducono ad ogni lor volontade i musici servitori ordinariamente stipendiati di sua Altezza; iquali sono molti, & Italiani, & Oltramontani, cosi di buona voce, & di belle, & gratiose maniere nel cantare, come di somma eccellentia nel sonare, questi Cornetti, quegli Tromboni, dolzaine, piffarotti; Questi altri Viuole, Ribechini, quegli altri Lauti, Citare, Arpe, & Clavacembali; iquali strumenti sono con grandissimo ordine in quelle distinti, & appresso *molti altri diversi tali usati & non usati.*"

Note, "*usati e non usati*," that is: to use and not to use. The magnificent duke clearly had instruments to be played upon, and others preserved for their beauty or curiosity only. It is remarkable that in old pictures one hardly ever sees a decorated lute: they are always "playing" instruments. A perfect specimen of that kind now in my possession was made in Venice about 1555 by Magno Stegher, a famous maker; it is in very good preservation, and has a beautiful tone. It is my favourite playing instrument. By a piece of rare good fortune I am able to show in these pages the inside of another no less remarkable lute. This instrument came into my hands in an astonishingly perfect state of preservation. "You must know," Mace tells us, "that once in a Year or two, if you have not very Good luck, you will be constrained to have It" (the belly or soundboard) "taken off. Because the Belly being so very

thin, and only supported with six or seven small weak bars, and by the constant stretch of the Strings, (which is a Great strength) the Belly will commonly sink upon the First Bar next above the Bridge. . . ."

This describes exactly what had happened to my lute ; wanting to make it playable, I had to take off its belly in order to repair it. But it must have had more than ordinary good luck, for instead of having this done "once in a year or two," it has just been opened for the first time since it was made.

The body of the lute is built of very thin strips of cypress or other light sonorous wood, called the ribs, glued edge to edge ; the joints are strengthened by slips of paper or parchment stuck over them. In the present case pages from a most valuable early printed book were cut for that purpose. A few slips glued across the others consolidate the frail structure. At each end a block of wood lines and binds together the pointed ends of the ribs, the upper block, much thicker than the other, giving a firm support to the neck.



INSIDE OF PADUAN LUTE BY MICHIELLE HARTON

ANOTHER VIEW OF SAME TOTAL LENGTH 2 FT. 10 IN.

One may see in the centre the label bearing the name of the maker : —

In Padova, Michielle Harton,
1598.

The belly is a very thin slab of pine wood, barely one-twelfth of an inch thick, most carefully chosen for its close and regular grain, and free from knots or any faults. The rose or sound-hole, which provides

the necessary communication between the air enclosed in the body and the atmosphere, is not merely a round opening, as in modern guitars and mandolins; it is formed of a number of small cuts in the soundboard, so arranged as to form a pattern. These roses are always beautiful, often masterpieces of design and workmanship. Lute-makers must have had unlimited powers of invention, for it is rare to find two roses alike. The rose of my Venetian lute, is one of the finest that could be seen. It is Eastern in character, like much of the Venetian work of that time. What seems at first sight to be a star is in reality a most clever interlacing of three conventional reeds, which, running parallel to one another, form the whole design in one length by a series of twists and turns, both ends joining together, so that one may start following the figure from any one of its points. This sort of trellis-work supports two concentric garlands of delicate twisted boughs, further decorating the rose.

The rose of the other lute is simpler, being formed of interlaced ribbons; but its workmanship is really marvellous. The cutting of such a design in ivory or boxwood would present no very great difficulty, but in the pine of the belly, with its alternate hard and soft fibres and fatal tendency to break, it is a task which can only be appreciated by one who has attempted it. A Japanese craftsman might accomplish it, but certainly no European of our time.

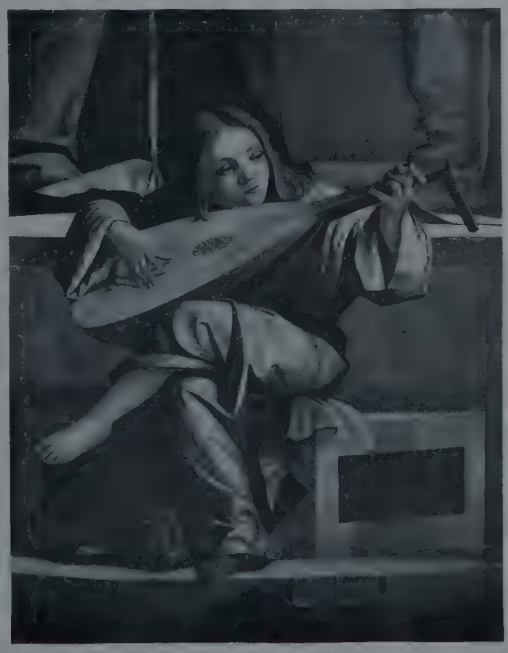
The neck of the lute is about as long as its body. It is thin for convenience in playing, and comparatively wide to accommodate the numerous strings. The head, or peg-box, is of a simple form. It joins the neck at a sharp angle, thereby reducing the total length and helping to distribute the weight more equally; for the body is extremely light in proportion to the neck and the head with all its tuning pegs.

The bridge is a narrow strip of wood firmly glued to the belly. The strings are looped to it through little holes. The tension upon the bridge is relatively enormous; it speaks well for the quality of the glue in ancient times, and the skill in using it, that these bridges do not come off more often than they do.

The strings are of catgut, graduated from an extremely thin one in the treble to a goodly thickness in the bass. They are tuned in pairs, that is, two in unison to the same note, except the treble, which is single. The number of strings varied from eleven in the fifteenth century to twenty-six in the seventeenth. A lute of eleven strings would have six open notes, since the treble is single and the others are double.

The classical tuning of the lute of eleven strings was by intervals of a fourth between all the strings except the two middle ones, which stood a third apart. This gives a stretch of two octaves between the treble and bass, the actual notes being from the bass upwards G, C, F, A, D, G. One more octave is available in the treble by the use of the fingers, making three octaves in all, or about the range of the human voice. Additional bass strings or "diapasons," tuned in a diatonic sequence, gradually extended the compass to C below the bass stave, or even the lower B flat, giving a range of three and a half octaves.

For solo playing the tuning of the lute became altered in a great variety of ways about the seventeenth century, but, in accompaniments, the classical tuning given above remained unchanged to the end.



LUTE PLAYING ANGEL BY CARPACCIO

The lute has frets, but instead of being inlaid ridges of metal or ivory, as in modern guitars and mandolins, they are pieces of catgut tied round the neck with a special knot, ensuring their firmness and yet allowing them to be shifted a little backwards and forwards as may be required. The old gut frets thus possess a great advantage over the modern inlaid ones, for they can be adjusted according to the player's ear and experience. This makes it possible to play in tune, whilst with metal frets fixed more or less inaccurately by the maker, there is no possibility of tuning the notes.

(*To be continued.*)

THE ART OF CONDER
BY FREDERICK WEDMORE

I AM reminded that at the New English Art Club—where, as at Mr. Van Wisselingh's (to speak of our London alone), Charles Conder has exhibited with acceptability and success—the charming artist, whose highly individual and always joyous labours is the text of my discourse, displayed a picture of *Spring*. And in the whole conception and treatment of that picture, the spirit of Spring shone out. Thus is a conscientious Editor, who would not strain a point too much, permitted to reconcile it to himself to publish in a Spring Number of THE CONNOISSEUR that eulogy of Mr. Conder's work which I had invited him to suffer me to pronounce. I have called Mr. Conder's art "joyous"—and joyous too (but more, alas! by tradition than by fact, in our grey climate of wind and chilly rain) is the season with which, as by a cheerful optimism, the present number of THE CONNOISSEUR particularly associates itself.

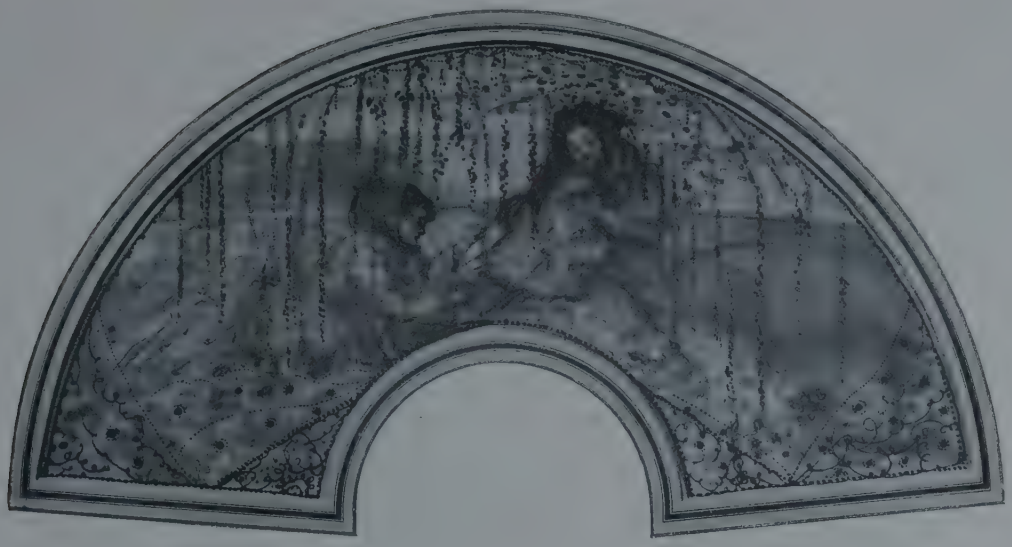
"LA TOILETTE" BY C. CONDER
The Property of E. J. van Wisselingh, Esq.

And the joyous art of Mr. Conder—what is the source from whence it is derived?

It is derived from his temperament, and from that French Eighteenth Century with which his temperament is so particularly in accord.

Yes, of the French Eighteenth Century—not of any one master in it—is the best and most characteristic of Mr. Conder's work a suave and gracious or a prolonged and piquant echo. It is that in sentiment, in design, and in performance. Watteau is in it—in the charming disposition of its spaces, in the grace of carriage and gesture. Fragonard is in it, by the noble *ordonnance* of its material, its suggestion of courtly garden, with here and there a *bosquet*, a column, a terminal figure, and with flowing fountain and endless vista. Fragonard is in it, too, by the impulsiveness, as Boucher by the lightness, of its Loves. Certain periods, in their

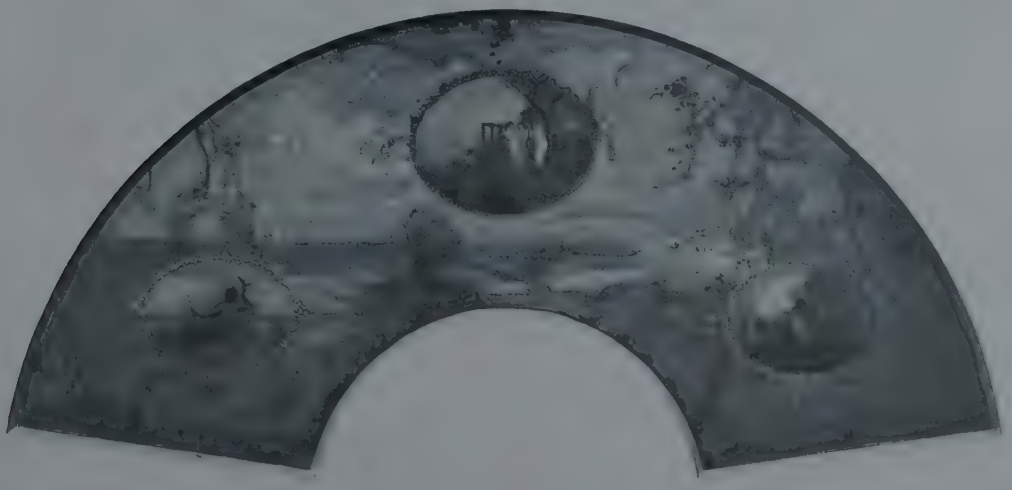
"LES INDOLENTS"
A FAN BY CHARLES CONDER
In the Collection of Frederick Wedmore, Esq.



"THE WILLOW FAN" BY C. CONDER

Letters and their Arts, have preached one side of a truth—the obligation of restraint and of denial. And other periods—and the Eighteenth Century, in Art, the chief of them—have preached the other side of the truth earnestly, the obligation of indulgence, and the agreeable duty of going your own way. The folk that people Mr. Conder's landscapes are possessed by the *désir de plaire*. And each is satisfactory to the other—the incompatible are not amongst them. And Life, with the most of Mr. Conder's figures, is a pleasure and a dalliance, a hope or an after-thought. This present world—a refined, never a gross conception of it—is the whole of their business.

To express that life in its *beau décor* of the Summer weather falling upon the Summer garden, an artist has need to be a colourist; and Mr. Conder—English in so little—is English in that. Colour—the command of colour in its richness and its subtlety—has been granted him in the measure, the full



"THE WREATH FAN" BY C. CONDER *The Property of James S. Forbes, Esq.*

measure, in which English painters of old time, from Lely down to Etty, have been privileged to possess it. And his world is a colourist's world. Less remarked as a draughtsman—and rightly, since his work in draughtsmanship, though often charming, has in it a provoking element of the uncertain; since his contours are at times lumpy, and his anatomy at times unfelt—the Design of Mr. Conder, not only its general skill, but the happiness and the fertility of his invention, ranks with his gift of colour as the very chief of his attractions. His is a fancy unfading and perennial. In actual years—well, Mr. Conder, I assume, is within sight and near approach of middle age. Middle age! which to the Philistine and bourgeois is the period of eclipse—I had almost written, of extinction—but which is the first period, very often, in which the progressive soul enters into possession of itself and of its gleanings from the world. I have great hopes, firm expectations, as to Mr. Conder's future. But should they be destined to be deceived, I should still, in pronouncing his eulogy, appeal with confidence to that

"FÊTE ANTIQUE" BY C. CONDER

luxurious, if you will, but poetic—and a fancy that knows no end.

Having perhaps now hinted at the character of the work—the spirit of enjoyment and of beauty that dominates it, its light-hearted delights, its pagan and most civilized pleasures, its concern with the refinement of material things—I may go on to remind people of the forms that it assumes, and, to a certain extent, of the variety of its phases. Mr. Conder, judging by the no great length of the period during which he has exhibited, is still young, yet cannot much longer be young, except by the youth of his temperament, which I assume to be witness of his individuality and fascination which the work now accomplished affords. And by one order of achievement alone already evident—he would certainly have the right to live. Casting his fancy into the form invited by designs for Fans, the productions of his brush become most characteristic—the seal of genius is set upon them.

He paints his Fans, as he paints certain delightful panel pictures also (like the *Toilette*, in one of our illustrations), in water-colour, upon silk. Painting in water-colour, he rarely uses any other substance than silk, and the flowing pencil travels dexterously over the surface to be occupied—cleverly occupied, most

of it, and a little of it learnedly left; for neither Mr. Conder's design nor his performance would have the merit that is theirs if the space that his hand touches were crowded and filled by pigment or by wash.

One does not hear of many people having Mr. Conder's fans mounted and used. Mounted they are, sometimes, undoubtedly; used, I trust, never. The ignorant, rich woman to whom the Cousin Pons, of Balzac—wishing to be agreeable to her—presented that famous fan by Watteau or by Boucher, which she received so unappreciatively, would have used Mr. Conder's fans, had she had them, with indifference and complete carelessness; but more tasteful folk cherish, frame, and at least do not frequently employ them. They are a beautiful decoration. Never shall you see two of them alike, or even two that very specially remind you of each other. The invention is unfailing: the design of line, as varied as is the design of colour, though in that matter of colour we do associate with Mr. Conder an amber sunset and a flush of rose and a grey-blue earth under the lines of luminous and tender heavens. And to show, partly, how much the thing is decorative—a reminiscence from a motive—not a transcript from the world as he finds it—dotted lines of *gros bleu*, dotted lines of gold, are wreathed, festooned, super-imposed on the design of landscape or figure. The word "wreath"—I have just used it. And it recalls to me that there are wreaths everywhere. What is more exquisite than that Fan of Mr. Forbes's to which a wreath gives the name. The Wreath Fan. Wreaths and daintiest colouring: daintiest colouring and wreaths. And pretty little nudities *en cartouche*. And over all, the fascination of Style.

"THE GONDOLIER" BY C. CONDER *The Property of James S. Forbes, Esq.*

You must not look for Realism, you must not look for naked and shivering correctness, either in the fans of Mr. Conder or in those square cut pieces wrought on silk which have affinity with them. "Values" are, and have a right to be, most blithely disregarded: some truth is voluntarily sacrificed that charm may be obtained, and noble decoration. The art of Mr. Conder in this work of his does not subject itself to be judged by standards of reality. And his

performance, when it is most charming, is the decorative record of a dream.

A sterner test may be applied to the oil pictures; and these have engaged the painter years ago, and have engaged him more successfully of late. His records of the turquoise and sapphire of long-stretched coast and rolling sea, are painted under ordinary conditions—are subject to the rules of ordinary criticism. Here there must be some attention to "values" and to facts; and the draughtsmanship—no longer daintily careering, justified in its vagaries and captivating in its flights—has need to be firm. Yet here, too, poetic invention and serene or luscious colour, are the greatest of the picture's fascinations. Nor is it otherwise with a Venetian piece—the most admirable "Gondolier" which deals with Architecture, Moonlight, and a suggestion of Romance.

Once, at least, Mr. Conder has engaged in Portraiture—Portraiture sumptuous and decorative. The seal of his individuality has even then been put upon his work. Then, too, as in the romantic landscape of his oil pictures, his inspiration has not come from the France of the Eighteenth Century. Its debt, if it has a debt, is to other times, and in other quarters. And Venice I suppose to be the source. Nor is the inspiration of France felt uninterruptedly in the fans and fanciful panels; for some of these take at least the suggestion of their subjects from our own late Georgian times—or, rather from the costume of those times—and display to us the self-satisfied magnificence of the "Buck" of 1820, in that attitude of Mr. Turveydrop, which Mr. Turveydrop's Sovereign is said to have so heartily admired. "Who is that man?" Dickens informs us was the exclamation of the Monarch. And, further, "Damn him—why hasn't he Ten thousand a year?" But the inspiration of that time of swagger and of pomp is exceptional, occasional, in the performance that I praise. In the main it is the genius of Fragonard, the talent of the *petit maître*, the spirit of Louis Quinze that has sway. And Mr. Conder's fastidious art and his temperament of luxury twice refined, is the delightful product of an engaging *décadence*, and of a late civilization.

"THE BLUE FAN" BY C. CONDER

NAPOLEON *V.* WELLINGTON
THE COMPARATIVE VALUE OF RELICS

BY HAROLD MACFARLANE

APART from the fact that whereas in France the relics of the greatest of Generals are for the most part to be found in public institutions, while in this country the souvenirs that have been treasured up in respect to the victor of Waterloo are usually to be found in the possession of private individuals, with the exception, of course, of those to be seen at the Royal United Service Institution, the most remarkable feature engendered by the contemplation in a cold-blooded commercial manner of the personal possessions of the two great generals is not so much the fact that the Napoleonic relic should be in greater request, even in this country, than that of Wellington, but that there should be so considerable a number of these relics floating about the country with an occasional entry into the auction room.

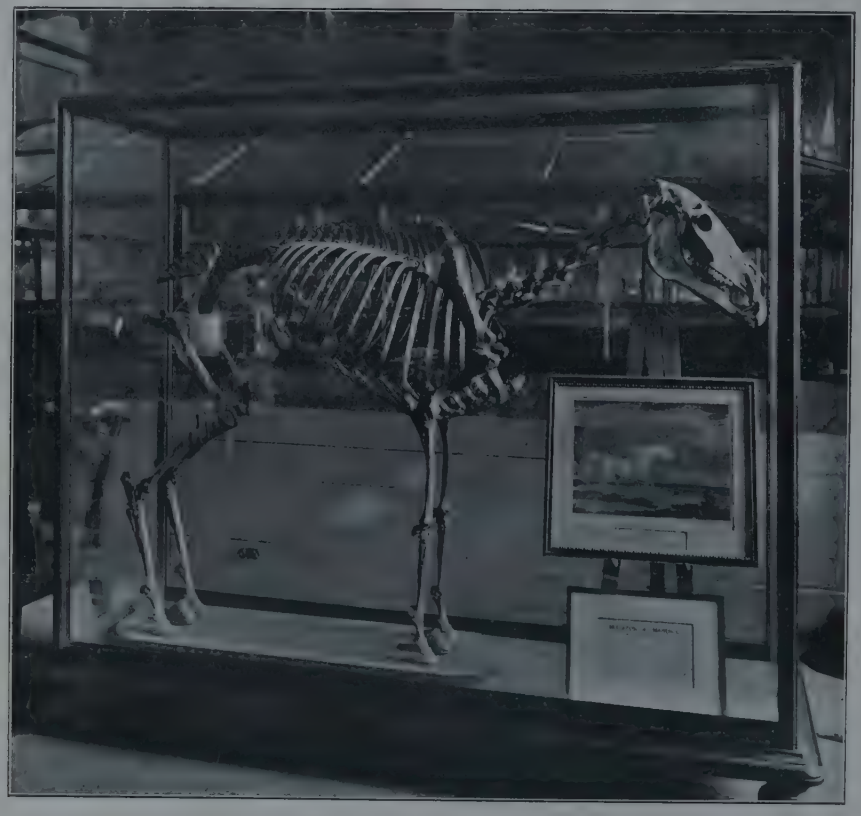
When, five or six years ago, it was stated that the identical sleigh that Napoleon the Great used in making his escape from Russia after the disaster of Moscow had only been recently destroyed by its owner, who, not knowing its value and finding it "an unsightly piece of lumber," had hacked it to pieces with an axe, although it was instinctively felt that the hand that wielded the weapon could be none but that of a country woman of George Washington and Mrs. Carrie Nation, a feeling of surprise was bound to be manifested by anyone who stopped to enquire how Napoleon's equipage ended its existence, as it did, in Chicago. As a matter of fact, "the unsightly piece of lumber," together with a set of harness, was given by Bonaparte to one Johann August Gansel, of Helistadt, Silesia, at whose house the fugitive stopped, in exchange for a small coach. Thanks to the sentiment that clings to the "Napoleonic Legend," the sleigh (and the harness) became a species of heirloom and as such was transported to America, where the grandson of the original Johann Gansel housed it for fifty years but apparently failed to inculcate the same reverence for the relic that he himself felt. That Napoleonic sentiment has a very distinct commercial value will be gathered from the paragraphs that follow. Should therefore, anyone possess the necessary talent to create a kindred atmosphere in respect to the Duke of Wellington (the task should be no more difficult than that of throwing a glamour of romance about the name of—shall we say—Kitchener?) a fortune will certainly await him if he has the forethought to corner the relic market beforehand.

No. I.—THE DUKE OF WELLINGTON'S HAT, GLOVES, AND RIBBON OF THE GARTER (ROYAL UNITED SERVICE INSTITUTION)

There are, of course, certain relics, including the gold watch worn by the Duke at Waterloo (a

treasured possession of the Wellington family), of the rival commanders that are almost priceless. At the military museum at Les Invalides, for instance, there is, on a velvet cushion, the famous hat of Napoleon that Meissonier, who bequeathed the chapeau to the collection, so frequently portrayed, while at the United Service Institution at Whitehall is to be seen the cocked hat, with its cockade, showing the colours of England (black), Spain (scarlet), Portugal (red and blue), and Holland (orange), that was once worn by the great Duke (No. i.). It was stated some years ago, that for a specimen of head covering once donned by the Corsican, an enthusiastic compatriot gave £45, which was, in point of fact, seven times the amount alleged to have been given for a hat that had once been the property of the Duke. These figures, however, cannot be accepted as affording any genuine guide in respect to the value of the aforementioned famous headgear, but they clearly indicate that the demand for Napoleonic chapeaux—perhaps specimens in view of the Emperor's idiosyncracy of flinging down his hat and jumping on it when angry, are rarer than in the case of the Duke's hats—are more in request than in the case of his conqueror.

At a Military Exhibition held in South Kensington a couple of years or so ago, there was exhibited the cloak worn at Waterloo by the Duke of Wellington, in which the late Queen Victoria evinced so much interest when it was pointed out to her in the course of her visit to Wellington College, in whose library it is usually found, when she visited that academy in 1900. Shortly after this exhibition had closed, the enthusiastic relic hunter was afforded a slight indication as to the value of the above garment, when a long-cloth frock coat, a pair of dark blue trousers, and a pair of leather half-Wellington boots, worn by the man whose name was given to the footgear, the whole being enclosed in a mahogany cabinet with folding doors (once the property of John Lucas, R.A.), were put up to auction in one lot. To an outfit



No. II.—THE SKELETON OF "MARENGO" (ROYAL UNITED SERVICE INSTITUTION)

No. III.—SNUFF-BOX GIVEN BY PIUS VI. TO NAPOLEON (BRITISH MUSEUM)

of mufti and to the actual cloak worn by the hero of the occasion on that famous day in 1815, there is attached a very different sentimental value, consequently a very great difference in pounds, shillings, and pence would be found to exist if the latter was put up for sale. Nevertheless, when, after some desultory bidding, the lot fell at six pounds, sixteen shillings, and sixpence, the result was admitted disappointing and anything but calculated to tempt the owner of Goodwood House to put up to auction the Waterloo relics deposited there, which included the Iron Duke's cockade and baton and a plate from which Napoleon I. breakfasted. At the last Paris Exhibition, in a military side show, there was exhibited a fragment of Napoleon's famous green coat which formed a portion of the uniform he wore as the Colonel of the Chasseurs of the Guard, while another of his coats, one of the long grey historical garments in which artists love to portray him, is to be found at the residence of Prince Victor Napoleon, in the Avenue Louise, Brussels; but the market has of late years been singularly free of Napoleonic wearing apparel, consequently it cannot be said with any degree of certainty that the slump that has been undoubtedly manifest in the case of similar relics has extended so far as to reach the Imperial wardrobe.

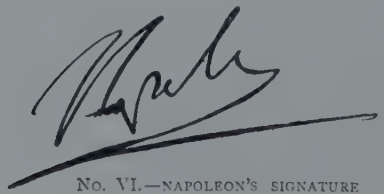
It is a curious market, that deals with relics, and its fluctuations would do credit to the most speculative corner of the Stock Exchange. A specimen, for instance, that sells to-day for a hundred pounds may be found a few months hence to be worth but a tithe of that amount, while, *vice versa*, things that go for a mere song to-day may a little time hence require the outlay of a sum equivalent to the fee extracted by a Patti for an operatic selection to purchase them, consequently it may well happen that the purchaser of the aforementioned garments once the property of the Iron Duke made an exceedingly good bargain. Apropos of "slumps," by the way, there has of late been a decided falling off in the prices that have at various times been received for that essentially personal relic—the Napoleonic lock of hair. For some considerable time past a lock of Wellington's hair has fetched a sovereign or thereabouts, and the market has exhibited far fewer fluctuations than Consols. For instance, a lock of the Duke's hair, together with a handkerchief, achieved 30s. in March, 1901, (a Napoleonic handkerchief realised 18s. by itself in June, 1900,) and a lock by itself a guinea in the following June. With regard to the Napoleonic hirsute adornment, however, prices of late have shown a terrible falling off since Lord Sheffield, some six or seven years ago, became the owner of a lock cut from Napoleon's head when he was on board the *Bellerophon* lying off Plymouth, together with a letter from the Comte de Milleraye to Mr. Capel Lofft, of Troston, in Suffolk, that proved the

No. IV.—FURNITURE USED BY NAPOLEON (ROYAL UNITED SERVICE INSTITUTION)

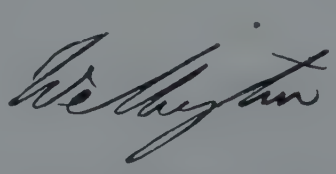
authenticity of the relic without a doubt: "M. le Comte de Milleraye présente ses respects à M. Capel Lofft et d'après les ordres du plus grand homme comme il l'a justement intitulé il lui ferme inclus un flocon de ses principes et de sa gratitude du zêle qu'il a témoigné pour sa cause," etc. For this letter, dated August 11, 1815, and its enclosure, Lord Sheffield paid £30. On Waterloo Day, 1900, another Napoleonic lock was sold by Messrs. Sotheby for £20 10s., but a year later Mr. J. C. Stevens, having knocked down a piece of the beard of the late King George III. for an alarming sacrifice—15s., subsequently disposed of one of the first Napoleon's "small but precious" locks (to quote Captain Poppleton, Napoleon's permanent orderly when forwarding yet another strand to a collector) for merely £5, notwithstanding the fact that it was enclosed in a gold locket. That the bed-rock has not yet been reached can be gathered from the fact that the organiser of a hair exhibition that was to be held in Paris early last year, when stating that there was a regular quotation for locks of hair of all celebrities, dead and alive, announced that the Napoleonic lock, with a certificate of its authenticity signed by the valet attending the Emperor when at St. Helena, was quoted at the comparatively low price of £4, or thirty-two times more than the selling price of the Kaiser's locks, and twenty times the sum that the Tsar's commanded.

No. V.—NAPOLEONIC RELICS
(ROYAL UNITED SERVICE INSTITUTION)

Among the many unique treasures at the United Service Institution, in Whitehall, there is the skeleton of "Marengo," the famous white or light grey hack that Napoleon procured in Egypt after the battle of Aboukir, and rode at Austerlitz, Jena, Wagram, through the Russian campaign, and at Waterloo, where it was wounded in the near hip (No. ii.). The bridle that "Marengo" wore at Waterloo, by the way, is at Les Invalides, while the saddle that the Emperor bestrode at Austerlitz is in the possession of Prince Victor Napoleon. The skeleton of "Marengo," it is believed, is complete in every particular, saving in the case of the hoofs, one of which, converted into a snuff-box, is in the possession of the family of General Angerstein, while the other, also converted into a snuff-box, is one of the treasured possessions of the Guards' Brigade at St. James's Palace. Himself an inveterate snuff taker, Napoleon is said to have preferred to carry the powder loose in his waistcoat pocket in preference to using a box, nevertheless he possessed many receptacles for snuff (one of them given to him by Pope Pius VI., in 1797, was presented by him to Lady Holland, who bequeathed it to the British Museum (No. iii.); while another, if report speaks true, is in the possession of Lord Rosebery), and one of these was exactly eighty-five years after the battle of Waterloo, to the day, put up to auction by Messrs. Sotheby and knocked down for £140. This gold box, by the way, bore upon it a wreath of embossed vine leaves and grapes, and inside an inscription to the following effect:



No. VI.—NAPOLEON'S SIGNATURE



No. VII.—WELLINGTON'S SIGNATURE

"Presented to Archd. Arnott, surgeon of H.M.'s XX Foot, by Napoleon Bonaparte, on his deathbed, at St. Helena, 1821," and on a small panel on the lid the Emperor himself roughly scratched a "N" before handing the box to the Doctor. Unfortunately for the purpose of comparison (but for no other reason), the Iron Duke's collection of snuff-boxes is held intact by the present occupier of Apsley House, at which residence there are gathered together a large number of boxes that are, apart from their sentimental and historic value, worth a very considerable sum, especially in the case of the gold enamelled box that formed George the Fourth's gift to the Duke, which was incrusted with a large number of lustrous diamonds.

Les Invalides and Whitehall are alike happy in the possession of furniture used by the Emperor, but whereas the Musée de l'Armée rejoices in a chair and table used by him at the beginning of his career, in point of fact when he was a lieutenant, the British Society boasts a couple of chairs from Malmaison, and a chair used by him in his last illness at St. Helena (No. iv.). The highly polished mahogany table upon which Napoleon signed his abdication is, we believe, at Highclere Castle.

No. VIII.—WELLINGTON'S ORDER OF THE GARTER AND HANDKERCHIEF (ROYAL UNITED SERVICE INSTITUTION)

A few years ago, on the occasion of the sale of the household furniture of the late Mr. R. D. Burrell, of Oxted, there was included among the effects a "Wellington" sideboard, the coat of arms forming the back being indeed carved by the Duke—it is believed while on a voyage to India in the *Royal Sovereign*—and presented by him to the late Mr. George Kendall in recognition of his having called one of his vessels "The Duke." A couple of years ago in a Strand shop window there was exhibited the fellow to a chair that is to be found at Windsor Castle, that was fashioned from the wood of the tree under which the Duke stood the greater portion of June 18th, 1815. The history of this furniture is not uninteresting. It appears that when Mr. J. B. Children, of the British Museum, visited the field of Waterloo some few years after the battle, he discovered that the proprietor of the soil had marked the tree for destruction on the ground that "so many people came to visit it that the produce of half an acre of land was annually lost in consequence." A bargain was thereupon struck, and the timber thus came into possession of Mr. Children. Unfortunately the price that the sideboard and chair respectively realised did not transpire, but the cane-seated chair purchased at the sale of Napoleon's furniture, at Longwood, in 1821, which subsequently passed into the possession of Sir William Fraser, when put up to auction in 1901 was knocked down for £2 15s.

The Emperor, even when in adversity, was apparently not ungrateful for attentions paid him, for in addition to the snuff-box already mentioned another gift to an English officer has lately come into the market, in the shape of a small gold ring with the Imperial cipher, which Napoleon presented to Lieutenant Bailey, R.N., who conducted the transport conveying him to Elba in May, 1814. When sold in 1901 this relic fetched £26, or more than three times as much as the walking stick he used at St. Helena, which was brought to this country by Sir Hudson Lowe, afterwards came into the possession of George Augustus Sala, and was eventually disposed of for eight guineas.

The year (1899) that saw the sale of the stick also witnessed the disposal of the glass-lipped goblet or tumbler used by the great general in his campaigns. This goblet, which was enclosed in the original red morocco case stamped with the Imperial eagle and crown, was knocked down for fifteen guineas, a sum exactly fifteen shillings more than the small silver partly fluted teapot, bearing the Dublin hall-mark of 1807, achieved when the said utensil, that was used by the Iron Duke during his later campaigns, and which was provided with an oak box for transport purposes, was sold at Christie's about the same time.

The Musée de l'Armée amongst other treasures

possesses a pair of magnificent pistols incrusted with gold that belonged to the Emperor. A guide to the value of these weapons was afforded the collector on the occasion of the Peel sale in 1900, for on the same day that Chantrey's bust of Scott was knocked down for 2,250 guineas, a pair of pistols, formerly the property of Napoleon, realised no less than 45 guineas, or three guineas more than the Spanish mahogany circular tray bearing a silver plate in the centre inscribed "Lieutenant-Colonel Wellesley, 33rd Regt. Foot," and two gilded cut-glass salt-cellars, with the initials "A.W.," fetched shillings, when these whilom possessions of the great Duke were put up to auction at Chirk in 1901.

No. IX.—BOX GIVEN BY NAPOLEON AS A SOUVENIR TO THE HON. ANNE SEYMOUR DAMER

Some little time ago, and a short time before the Musée de l'Armée acquired the pall that covered the coffin of Napoleon I. when it was laid in the chapel of Les Invalides in 1840, an interesting relic came to light in the shape of the powder flask that the Emperor carried about with him on his campaigns, which was, together with his razor and shaving brushes (now at the United Service Institute), taken among the spoils accruing to the victors of Waterloo (No. v.). Fashioned out of solid ivory, with a medallion of the Emperor on each side, the flask, which stands $6\frac{1}{2}$ in. high, $4\frac{1}{2}$ in. in diameter, and weighs nearly a pound, was estimated to be worth £140.

Although the British Museum possesses specimens of Bonaparte's somewhat illegible handwriting, and other specimens may be in the hands of enthusiastic collectors (the late Sir Henry Parkes, who owned a wonderful autograph collection, certainly possessed the signature of the Emperor, as well as that of Wellington), so far as the writer is aware of late years the market has been bereft of Napoleonic handwriting. The same, however, cannot be said of Wellington, whose autograph letters and despatches have been of late very prominent features of the market dealing with this class of relics. An ordinary Wellington autograph is apparently worth 13s., but his letters and despatches bring in sums greatly exceeding this amount. In 1900, for instance, a series of thirteen letters from the Duke, written when he was Sir Arthur Wellesley to Major-General Mackenzie, in one of which he told Mackenzie "to act boldly on his instructions" and "I'll be responsible for all the consequences," fetched £20 6s. A single letter to Marshal Beresford written after Waterloo, in which the Duke declared that he "never saw the British infantry behave so well," and further announced that "Bony is now off to Rochefort," fetched £21 in 1899, while a series relating to the Peninsular War and written to the same general, realised £177 10s. 6d. in 1901. The most important sale of Wellington despatches that has occurred of late years, however, happened when the trustees of the estate of the late Viscount Hill sold the Duke's correspondence with General Lord Hill at Shrewsbury some six or seven years ago, when 247 letters were sold in one lot to a representative of the British Museum for 600 gns. on the same day as the patent conveying the freedom of the City of London to General Hill was sold for 63s.

No. X.—TELESCOPE USED BY NAPOLEON AT WATERLOO (ROYAL UNITED SERVICE INSTITUTION)

From the above figures the reader will have no difficulty in arriving at the fact that although conquered in the field, the vanquished has no difficulty in scoring easy victories when a battle royal for top prices is raged within the precincts of the auction mart: indeed, with such ease is victory achieved that one is almost forced to come to the conclusion that the relics of the conqueror are somewhat undervalued. To those who buy Ducal relics to-day there should accrue great profits in the future, especially about the year 1915 or a little before, if the market shows a disposition to hold until that year, with the idea of unloading in the year of the centenary of Waterloo.

Photo. Bruckmann.

PORTRAIT ASCRIBED TO BOTTICELLI.
Formerly believed to represent La Bella Simonetta.
Staedel Institut, Frankfurt.

CONCERNING SOME TREASURES IN POSSESSION OF THE VINTNERS' COMPANY

BY REGINALD H. COCKS

With Photographs by the Author

THE Vintners' Company ranks last but one in the City records of the twelve great London Companies, and has existed for more than four and a half centuries. When this Company was first incorporated prices ruled cheap, for claret was sold in London at fourpence the gallon, and as is stated in an old survey of London, "every Man lived by his professed Trade, not anyone interrupting another."

On the authority of Mr. French, the Vintners' Company are not alone in being denuded of many priceless possessions, for in common with all the Livery Companies of London, "benevolences" or monetary gifts of considerable value were exacted in the time of Henry VIII., and in order to meet the demand numerous gold and silver vessels were sold or even pawned by the "loyal citizens."

The following extract from the *History of the Ironmongers' Company*, by Mr. John Gough Nichols, F.S.A., clearly demonstrates this:—"1523. Kyng Harey the VIIJth in the XIIJth yere off hys rayn borowd off the site (City) of London xx M li. off the whyche som off money he comandyd to have all the money and platt that was belonging to every hawlle or craft in London, to the ententt that the money might be lentt wth the more esse, at the whyche commandementt he hade all oure

MILKMAID CUP

THE SAME CUP INVERTED

money belonging to oure hawlle, that was the sme of xxv li. xiiij d. and also was solde at thatt tyme theys passell off platt," etc., a complete list of the articles being then enumerated.

In a *History of the Livery Companies*, Mr. Herbert, the author, remarks that from 1558 "the extracting

SILVER GILT SALT-CELLAR

of money from the trading Corporations became a regular source of supply to Government, and was prosecuted during Elizabeth's and succeeding reigns with a greediness and injustice that scarcely left those societies time to breathe." Another authority also points out the loss which archæology has sustained in the sacrifices of plate, by the specimens which still remain.

"In the inventories of the various Companies there is mention of vast quantities of vessels of all kinds; there we are told of mazer-bowls, with their quaint devices and black letter inscriptions, the most interesting of all mediæval relics; the 'standing nuts,' with their curious mountings in gold or silver; the 'salers,' or salts, which were so important a

feature at all feasts," etc., these and many more were, we learn, all parted with for the price of the mere metal, and nearly all of them melted down.

A most interesting example in the possession of the Vintners' Company, showing the quaint devices adopted for drinking vessels, is that known as the "Milkmaid Cup," and although no plate-mark can be traced, it doubtless belongs to the seventeenth century. The vessel consists of a small wine cup,

silver-gilt, in the form of a woman, whose petticoat forms the cup; "she wears an apron with an enriched border and an under-skirt, which is pounced over to represent embroidery, also an outer robe, open in front, thrown back, and fastened behind with a clasp, a tight-laced bodice, tight-fitting sleeves with deep ruffs, and her hair dressed in the style of the period. This female holds above her head a small vessel in the form of a pail, on the underside of which is a Tudor rose; this pail is hung on pivots let into scrolls from the hands of the figure. The whole forms a double cup, and is a trick, for, on the figure being inverted, both the cups are filled with wine, and care must be taken, when a person is drinking off the contents of the larger vessel, not to spill any wine from the smaller one."

"Every new member, on his admission to the Company, is expected to prove his skill by drinking from this cup successfully."

HEARSE CLOTH

Formerly, the line of demarcation in the different grades of society was more clearly defined than is the case at the present time, and the position of the salt cellar, which occupied a prominent place on the banquet tables, denoted the relative rank of the guests.

To "sit below the salt" indicated a somewhat inferior position in society.

The silver-gilt square salt treasured by the Company is 12 in. high, $4\frac{1}{2}$ in. square, and on the panels at the four sides are four female figures in bold relief, representing the following Virtues:—(1) JUSTICE, with the sword and scales; (2) FORTITUDE, holding in one hand a blazing heart, and in the other a dart, the scales at her feet; (3) TEMPERANCE, pouring from a vessel into a cup; (4) CHASTITY, with a lamb at her feet—all are inlandscapes, and at the angles are Therm figures.

The cornice and foot are boldly moulded and richly embossed. The pedestal rests on four crowned sphinxes, and above the arch of each panel is an escallop. The cover is surmounted by a female figure standing on a richly-embossed vase; a serpent is coiled round her, and she holds a shield, whereon are the Arms of the Company.

Underneath is inscribed: "Y^e^ gift of Mr. John Powel, Master of the Worp^ll^ Company of Vintners, Anno Dom. 1702."

The plate-mark is the small black letter "m" of the year 1689.

There are only seven Hearse Cloths, or Funeral Palls, in existence at the present time, these belonging respectively to the Ironmongers', Fishmongers', Brewers' and Saddlers' Companies, whilst the Merchant Taylors possess two such Palls.

The description as given of the Vintners' Hearse Cloth is best described in Mr. C. Knight Watson's own words:—

"The State Pall is of cloth of gold with purple velvet pile, the centre-piece being 6 ft. 6 in. long, and 22 in. wide, with borders $10\frac{1}{2}$ in. wide. At one end is represented, in embroidery, St. Martin, as a

soldier, dividing his cloak with a beggar, who has lost his right foot, the leg being supported by a kind of cradle, and he has a crutch. On the opposite end the saint is seen in his pontifical vestments, with his crozier as Bishop of Tours, in the act of relieving a beggar, who in this case has lost both his feet, but is able by the aid of his crutch to move about in cradles attached to his legs; a capacious wallet is suspended from his shoulder. In the centre of each of the side borders is represented the Blessed Virgin Mary, as 'Our Lady of Pity,' seated, with the dead body of the Saviour in her lap. To the right and left are figures of Death, represented as skeletons, sustaining by one hand a coffin, and in the other a spade. Above are labels with these mottoes—

"1. Morere ut viuas:
So die that you may live (for ever).

2. Mors P' catoru' Pessima:
The death of sinners is most wretched.

3. Moriri disce Quia Morieris:
Learn to die because thou shalt die.

4. Mors Iustoru' Vita aiaru':
The death of the just is the life of souls.

"On each side are the Arms of the Company, and a coat, Barry of six *ermine* and *gules*, a crescent *or* for difference. Glover ascribes Barry of six *ermine* and *gules* to Husee. The centre-piece is worked in cloth of gold in a stiff pattern, and the borders are filled in with vine fruit and leaves, and are edged with purple and gold fringe."

One other relic is deserving of attention and that is the Master's Chair, which is a very beautiful piece of early carving. This chair is said to have been preserved when the Hall was burnt down during the great fire in 1666.

THE MASTER'S CHAIR

THE REAL LOWESTOFT

BY E. T. SACHS PART I.

It cannot but strike one as a remarkable circumstance that, at this period of time, after the numerous excellent and painstaking works, both general and special, that have been published on English pottery and porcelain, an important chapter should still remain to be written. The fact is the more extraordinary because the materials for such a chapter have been lying ready to hand waiting the exercise of ordinary energy, if only directed into the proper channel. But it has been the fate of Lowestoft porcelain that most of such energy as has been devoted to it has perversely taken a wrong direction, with the result that the harder people worked on these lines the farther they became removed from the truth. For, so long as can be remembered, to speak only of that of which one can be certain, the camp of the china collectors and connoisseurs has been divided in the matter of Lowestoft porcelain, the extremes of the parties being represented by those who denied that porcelain was ever made at Lowestoft at all and those who admitted into their fold anything with armorial bearings upon it. Between the two extremes we had (possibly I am optimistic in adopting the past tense) many grades who, without any possible data to guide them, differentiated between this form of paste and that, and between varying styles of decoration. Here was where the real war lay. The extremists were not troubled, for they either rejected or accepted everything, but the others were for ever wrangling, and probably are still wrangling, about their supposed infallible indications of what was genuine and what spurious Lowestoft. It would be impossible for the mind to conjure up a situation more ludicrous, for all were disputing upon entirely suppositious grounds, taking for granted traditions that were passed on from one to the other without verifying them by investigation.

The arch sinner was, of course, Chaffers, whose long chapter on Lowestoft contains an enormous proportion of misleading and erroneous matter. It is impossible, after comparing that chapter with what are the real facts, to regard Chaffers as an authority on porcelain—merely as a laborious, but not too discriminate, compiler of data and marks. I know he went to Lowestoft to investigate because his companion on the occasion I number amongst my friends, but this visit only makes his subsequent mistakes all the more astonishing. Anyone inexperienced in the study of porcelain would be fully excused a long course of error in the matter of Lowestoft after reading and trusting to Chaffers, although in later editions the editor, Mr. F. Litchfield, has done a great deal to qualify the author's optimistic views.

Nor can I quite forgive Professor Church, for he ignores Lowestoft altogether, so that he shares with Chaffers the cardinal sin in an expert of not having investigated. Had he done so he would infallibly have discovered what the real Lowestoft was and told us. With a fragment of Lowestoft porcelain in his possession, Professor Church might have done much to check the dissemination of error, for, as every expert on china should be, he is a man of pastes; and his analysis would have been conclusive to receptive minds. However, the omission gives me an opportunity which I am glad to take advantage of.

The result of this lamentable lack of investigation has been that, for a long period, certainly for more than a century, a certain class of Oriental ware has passed for and been accepted as Lowestoft that has no claim whatever to that factory, it being, in fact, Oriental, *i.e.*, made in China. The characteristics of paste and decoration in this Chinese ware exhibit such great variety as to warrant the exercise of suspicion, but the only difference of opinion was as to which particular variety was the genuine thing. Had people known enough to be guided by the broad line of paste they could not have gone wrong, but this simple test was ignored and dependence placed upon surfaces ("chicken-skin" is a favourite cant term describing one of them, as though it were conclusive on the point) and style of decoration. Amongst those who were not deceived was the late Sir Wollaston Franks, who, in his official capacity at the British Museum, did all that he could to prevent

No. I.—SPOUTED MUG, DECORATED IN BLUE
4½ IN. HIGH

and correct error. Amongst the Chinese porcelain, especially distinguished by the description "made and decorated in China," will be found a large collection of the very stuff that has so long done duty for Lowestoft ware. But comparatively few collectors take advantage of such expert advice as this, even when they know of its existence.

Although people with collections of the spurious Lowestoft may take much convincing, and it may not suit others to admit that they are converted from the old faith, I take it for an established fact that we now know, without room for error, what was genuine Lowestoft porcelain, and, consequently, what it was not. The context is easily disposed of by saying that it certainly was not the Oriental ware that has so long borne its name.

The event which led to the full realisation of what is the real Lowestoft was the simple act of making a hole for a small drain in the wall of the malthouse of Messrs. Morse's brewery at Lowestoft, which occupies the site of the old porcelain factory. Some plaster moulds were extracted and identified, the identification leading to the taking up of a portion of the floors, and the recovery of more moulds, with some fragments of porcelain, glazed and unglazed. Most of these, certainly all the best ones, became the property of Mr. Merrington Smith, of Victoria Chambers, Lowestoft, where I examined them. Some of the moulds were reproduced in THE CONNOISSEUR of April, 1903, accompanied by some comments by myself, which I hope acted as a warning to collectors. That was the first act. The second act took place

No. II.—CUP AND SAUCER WITH EMBOSSED PATTERN DECORATED IN BLUE

during the ensuing summer of 1903, when the remainder of the floor, covering a space of 132 ft. by 16 ft., was taken up, a second find of the greatest interest being revealed. The lot passed into Mr. Merrington Smith's hands, and now forms part of a collection in Norwich. The interest of this find may be judged from an account of the principal articles comprised in it.

Amongst the moulds the most important was one for a dish, 16 in. by 13 in., with pierced diamond-shaped border and a rope edging. This is a well-known shape made at Bow, Chelsea, Worcester, and on the Continent, and unglazed fragments of such baskets were found.

Amongst the porcelain remains, in a more or less imperfect state, glazed or unglazed, were the following:

An artichoke butter-boat, with raised leaf decoration forming feet.

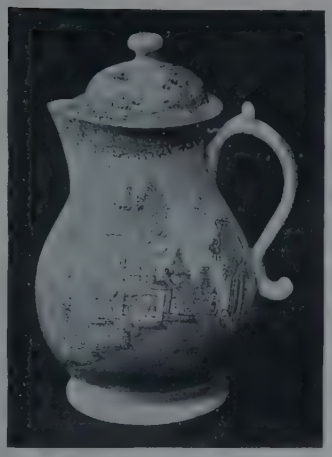
No. III.—SAUCE BOAT WITH EMBOSSED PATTERN DECORATED IN BLUE

Two knife handles, one plain, the other embossed with floral design, unglazed.

Portions of unglazed birthday tablets (for which there was a considerable local demand), one bearing the incomplete inscription, "Barrett Aprial y/e."

Figures and arms of figures, one detached arm holding a bloom. (These figures were modelled on those of Chelsea—small bacchi of the conventional pattern. Some of these were sold at the sale of the celebrated Seago collection in 1873.)

Toy tea-cups in blue, glazed and unglazed; several portions of tea-cups and handles of baskets, tea-pots and butter-boats.



No. IV.—COFFEE-POT PRINTED IN BLUE

Several covers for tea, coffee and mustard-pots, ribbed and plain, with raised leaves and blooms (a Worcester design), chrysanthemums and medallions (apparently for names or dates), unglazed.

Numerous fragments of tea-pot trays (of which one mould was met with), mug-bottoms, edges of plates or baskets, cups and saucers with Oriental floral and willow patterns in blue; some fluted unglazed fragments of cups and saucers, covers, a piece of a bowl with coarse decoration (sponge blue), parts of spouts, and a portion of a gourd-shaped water-bottle.

China tablets for moulding the birthday tablets.

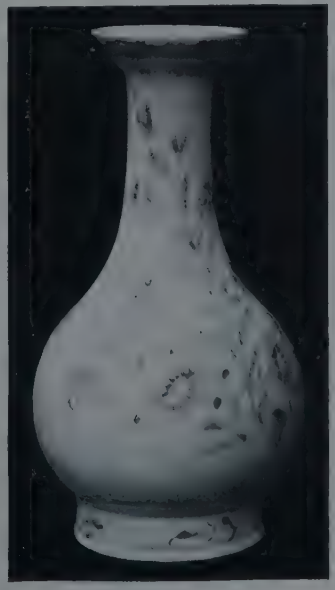
Clay pipes, some with coats-of-arms and supporters, others with masonic designs. On the spurs were initials, and on some bowls the words, "William Harvey, Yarmouth." (*Query.*—Were these pipes those used by the workmen?)

Remains of saggers and sieve-shaped trays for baking the china were found in considerable quantities.

Now, it is a fact of the greatest significance that on neither occasion was a single fragment discovered that would lend colour to the theory that hard paste so strongly resembling the Oriental as to be "generally confounded with it" (see Chaffers) was ever made at Lowestoft. If Lowestoft had made an inconsiderable proportion only of the enormous quantities of this ware that are roaming about the world, some record of them in the shape of fragments would be found, but not only has no solitary fragment turned up: the moulds are likewise totally unrepresented. A faëry-like manufacture, truly.

I think the evidence of those old men, quoted by Chaffers, to the effect that nothing was decorated in the factory that was not made there, may be accepted, although I am usually sceptical of history written on the evidence of octogenarians and nonogenarians.

Whatever may have been the capacities of the Lowestoft artists, the few pieces with armorial decorations that are available to public inspection are not suggestive of high skill in this direction. But the factory developed a decorative style of its own, which was preserved in a surprising manner through some decades, this perpetuation being perhaps assisted by the long stay made by some artists, R. Allen, for instance, coming in almost at the commencement and remaining to the very close. Speaking of the good work only, although it bears little or no evidence of creative conception, it possesses a distinctive character which cannot be confounded with that of any other factory. This, coupled with the equally distinctive nature of the paste and glaze, should make identification easy enough in most cases.



No. V.—VASE DECORATED IN BLUE

Litchfield says that porcelain was first made at Lowestoft in 1762, but the mould of which a reproduction was published in THE CONNOISSEUR for April, 1903, was dated 1761, and, wonderful to relate, the teapot out of this very mould is still in existence; whilst Chaffers tells of a cup in the possession of the family of the Allen already alluded to that bears the inscription "Robert Allen, 1760." A year or two more or less does not signify

No. VI.—TYPICAL DECORATION IN THE CHINESE MANNER IN BLUE

for my purpose. We are more concerned with the composition of the Lowestoft paste, and this, fortunately, is easily determinable by analysis. An unglazed fragment from the first find of 1902 gave the following results :—

Loss on ignition	0·18
Silica	42·02
Alumina (with a trace of iron)	6·56
Lime	26·44
Phosphoric acid	22·21
Magnesia	0·62
Soda	0·82
Potash (with a trace of fluorine)	0·70
	99·55

This, being translated into plain language, means that the body employed at Lowestoft was the common bone paste in general use throughout Staffordshire, and practically universal in England at the present day. The panegyric of Chaffers, to the effect that Robert Browne, one of the original proprietors, "was successful in bringing the art of making *true* porcelain nearer to the Oriental than had been attained by any other individual," may be regarded as so much wind. Even if the hard paste ware had been made at Lowestoft, as alleged, it would have been nothing to crow about, for it is of very inferior quality compared with the Oriental porcelain that is sought after by collectors. It is entirely lacking in quality. But, as already stated, we have no evidence on the site of the factory itself, which, of all places, might be relied upon to supply it, that the hard paste resembling the Oriental was ever made there, whilst all the plentiful evidence that has been brought to light goes to prove that something quite different was manufactured. A question of this kind must be approached with a perfectly open mind, freed from the trammels of tradition that has nothing more substantial to recommend it than its hoary age. Anyone assuming the proper attitude for investigation will find plenty of interesting material in the study of the real Lowestoft, even though one starts with the frank admission that, as porcelain, it occupies but a modest position. Had it been a material of fine quality surely we should have heard something of the discoverer, as we heard of Sprimont, Duesbury, Cookworthy, Böttger, Dr. Wall, Spode, Wedgwood, Turner, and others.

No. VIII.—FLOWER DECORATION BASTARD CHINESE VASE BRICK RED BOUQUET IN MIXED COLOURS

As the character of the real Lowestoft begins to be known a tendency arises to refer to it as a "soft" paste. In the sense that putty is soft it is so, but the term must not be understood to convey impressions of a plastic paste like that of soft Sèvres. It is soft in the indifference of its quality, which may be gauged by the foregoing analysis, and by the fact that in a modern biscuit-kiln heat it blisters up, which is precisely what one would expect from a bone body. But it is on rare occasions only that the opportunity for such drastic means of identification presents itself, and in the ordinary course of collecting one has to judge by exterior appearances. What the eye sees first is, of course, the glaze, and by the pigment in your glaze can you change the outward look of your paste. Blue tea ware was one of the earliest, if not the very earliest efforts, of Lowestoft in porcelain, and for this class of article a glaze with

No. VII.—FIGURE FROM A BOWL ROBE IN APPLE GREEN

No. IX.—COFFEE POT WITH MOULDED SPOUT AND HANDLE, IN COLOUR

a strong bluish tinge was commonly used. It was artistically good, for although the blue would have looked deeper on a white ground, especially as a faint blue was often employed, a harmonious result was achieved. I am charitable enough to assume that it was intentional. Each of the old English porcelain factories that came into existence about the middle of the century began with an imitation of Oriental decoration and even shapes. The Lowestoft blue ware was decorated almost solely on the Chinese model, but, one cannot help feeling, as translated by Worcester. It was the copy of a copy. The execution was always behind that of Worcester, and the result at times grotesque, with which, of course, the differing skill of the decorators may have had to do. The subjects are the familiar ones of Chinese houses, with a quaint environment of gnarled tree stumps, decorative palings, plants with huge blossoms, and water and objects connected therewith. Most of the houses are on islands, this allowing for the introduction of bridges, whilst tiny islets, rocks and bunches of weeds are distributed about. It was evidently a tradition of the factory that no bowl or cup was complete without a central decoration on the inside, and this frequently differed in character from the outside decoration. Several of these decorations are illustrated, and it will be seen that they take the form of both flowers and riverine objects (Nos. vi., vii., and viii.). By familiarising the eye with these and other illustrated trifles an important step is gained towards the identification of the real Lowestoft. It will perhaps be urged that there is small danger of confusing this blue and white ware with what has till now been called Lowestoft, but it is not that way that danger lies. So soon as it began to be realised that the day of spurious Lowestoft was over, and that the earliest efforts of the factory were in the way of blue and white, a tendency arose to claim all manner of blue and white ware, particularly Worcester and Caughley, as Lowestoft. But in every respect, in paste, glaze, and decoration, the Lowestoft blue and white is inferior. The glaze has a way of standing more on the surface, and it is quite common to see it in congealed masses, especially on the underside of mugs. The curious utensil shown at No. i. is a glaring example of this defect, as it is of another typical fault found in Lowestoft blue and white ware, the blue having run badly. A third defect, also strongly developed in this piece, is the presence of sand in the glaze. These defects of glaze were not confined to the white and blue pieces, though more prevalent with them. Taken in conjunction with other points, they assist in identifying specimens. By themselves they do not constitute proof, for sand in the glaze is to be met with in porcelain of various makes, both English and foreign. Thickening of the glaze to the extent met with in Lowestoft ware is, however, not common. The running of the blue can on no account be taken alone as indicative of Lowestoft, if unsupported by other indications, but it is typical of the factory.

Whether blue transfer ware was ever produced at Lowestoft is a matter upon which I find it impossible to form an opinion at the present moment. I have

No. X.—CUSTARD POT DECORATED IN COLOURS AND GOLD

been shown a bowl and some cups alleged to be Lowestoft. I should not have taken them for such; but I am assured that fragments of precisely similar ware, in an unglazed state, were found amongst the *débris*.

Unquestionably one of the most interesting survivals of the blue and white ware is the 1761 tea-pot already referred to. It is covered with a raised pattern and has panels on opposite sides containing the date and the initials of the person for whom made. The pattern is further emphasised by delicate tracery in dark blue, which is, however, not suggestive of a high degree of execution, but the effect is good. A cup and saucer of this set are depicted at No. ii. and the originals, or their fellows, are to be seen in the British Museum. The lines of the pencilling on this particular service are unusually fine.

No. XI.—MUG WITH MOULDED BODY AND HANDLE, IN COLOUR

At No. iii. we have a sauce-boat, the form of which is very suggestive of both Plymouth and Worcester, with an embossed pattern decorated with blue. The mould for this, or a sauce-boat of very similar pattern, has been discovered.

No. iv. is a specimen of the printed ware for which a Lowestoft origin is claimed. It is a coffee-pot, but I have not seen it. I give the illustration under reserve.

The vase shown at No. v. is one of the forms most rarely met with. This particular specimen is distinguished by bearing a mark such as is now and then met with on blue Lowestoft ware. It has been taken to represent the letter "5" as made in the eighteenth century, and still universal in France and elsewhere on the continent, but whatever it is meant to represent or to imply it is recognised by collectors as a mark that occasionally occurs.

A very fine sauce-boat, decorated with blue, that passed through my hands also bore a mark. This consisted of a tiny, but very distinct, anchor in blue. This specimen is 9 inches in length and $3\frac{3}{4}$ inches in breadth and stands 3 inches high. It is fluted with eight indentations on either side and is unusually well decorated with Chinese scenes, though it is badly sand-marked and has a very roughly-finished foot, a common fault with this ware.

On a slop-basin measuring $5\frac{1}{8}$ inches across, passably well decorated in faint blue, with Chinese flowers and a broad herring-bone border inside the rim, there is another recognised mark which may be taken for a capital "L" or "Y," according to how it is held. These marks are, of course, not those of the factory in the same way that an anchor was adopted by Chelsea, crossed swords by Dresden, and so on, and very likely were what are termed workmen's marks. None the less they are interesting, though their use for the purpose of identification is minimised by the fact that they are very scarce and that the real Lowestoft bears so distinctive a character as to be easily recognisable after a fair amount of experience. Some pieces are marked with an initial under the glaze. Some coloured pieces, particularly teapots, are numbered usually with red letters. The style of figure is that of the second half of the eighteenth century.

Speaking of the blue decorated ware, however well preserved it may be, it can never stand beside a piece of Worcester without suffering by the comparison in the direction of brilliancy. Besides the blemishes already enumerated, the glaze of Lowestoft blue nearly always has a muddy look, bright-looking pieces being the exception.

No. XII.—CREAM EWER DECORATED IN COLOURS

However strong the interest that may be awakened in the collector by the contemplation of the blue and white ware, it will have to give way to the surprise that goes hand in hand with an increasing acquaintance with the coloured Lowestoft. The collector is introduced to a new world, if a small one, full of novelty.

(*To be continued.*)

A GIFT TO THE BRERA GALLERY IN MILAN

BY E. MODIGLIANO

An important gift, both as regards the intrinsic value of the works (though there are none of the first order) and the artistic discussions to which they will undoubtedly give rise, has recently been made to the Brera Gallery in Milan. M. Casimir Sipriot, at present living at Massiglia, but formerly for an extended period an inhabitant of Milan, where he had made his fortune, has given to the gallery of this town a collection of sixty-three pictures, and if, as will readily be conceived, there are works of very little value among so great a number of pictures, there are others of great importance, which will attract the attention of experts and furnish material for study and discussion.

If M. Sipriot has chosen Milan for the bestowal of his gift, it is not only due to the ties of sentiment which bind him to the town whose hospitality he has so long enjoyed, but also to the fact that the greater part of these pictures are of special interest to Milan, either as Lombard works or as being connected with the currents of art which meet in the Lombard capital. We cannot, of course, here discuss all the works nor give a complete list, which would require too much space and compel us to repeat many fantastic former attributions which are still partly upheld. We prefer to touch upon some of the principal and truly interesting pictures.

Among these we must first of all mention two works of Luini, a *Madonna and Child*, badly preserved, and a small round fresco of an old, sleeping friar's bust. Next in importance is a *Dead Saviour* in foreshortening, which had inexplicably been attributed to Daniel da Volterra, a name which was recently replaced by that of Signorelli. We think, however, that there is more reason for ascribing it to Bartolomeo Guardi, called Bramantino; its grand style and sculpturesque effect suggest his brush.

Another Lombard work is a half figure of *Christ Crowned with Thorns*, with emaciated face and body, fixed and pensive gaze, and doleful expression. In the background an exquisitely treated landscape *vista*, with the Mount of Olives in the distance. If, on seeing this picture, one thinks of the *St. Roch* at the Brera, signed by Bernardino Borgognone, brother of Ambrogio da Fossano, and dated 1523, the justice of this attribution of the somewhat hard painting becomes evident, though Ambrogio probably had a hand in this work. A *St. Francis receiving the stigmata* is, however, with less justice, ascribed to Ambrogio. The work has a rather archaic savour which suggests Foppa, and it is certainly the work of a fifteenth century Lombard.

"THE REDEEMER" BY B. BORGOGNONE

To the school of Cremona belong several of the pictures given by M. Sipriot, but two, above all, should be recorded: a triptych of the *Virgin between Saints*, signed Nicolaus Cremonensis, 1520, a master hitherto known by documents, but of whom none of the works were known, which may perhaps now be traced on the scent of this signature; a fresco—*The Adoration of the Shepherds*—which Prof. Carotti, a Milanese student, has found to be the one which decorated a wall in a room of

PART OF A POLYPTYCH
BY DEFENDENTE DE FERRARI

the Convent of S. Maria di Valverde, or della Colomba (founded in Cremona by Bianca Maria Visconti), and was formerly attributed to the Cremonese painter, Bonifazio Bembo, but has now rightly been given to a somewhat later artist, Altobello Meloni.

Piedmont is represented, among other works, by a beautiful panel, which was originally probably part of a polyptych and which will be of interest to English collectors, because a paper pasted to the back encourages the belief that the other parts have found their way to England. The panel, which we are pleased to reproduce for this reason, represents SS. John the Baptist and Jerome and the donor, and is unquestionably by that strong and original master, Defendente De Ferrari, some of whose pictures can be admired at the Turin gallery, for which this panel, too, appears to be destined. The types, the technique, the enamel-like draping, and, above all, certain characteristic forms, like the hand forming a U between the index and second fingers, and the shortness of the fingers, leave no doubt as to the correctness of the attribution.

Finally, we must mention a very interesting work, a panel which must also have formed part of a polyptych. It has a carved and gilt frame, and represents, in a niche, the whole figure, a little under life size, of St. Peter, who holds in one hand a book, in the other the keys. It bore formerly the name of Masaccio, which has been supplanted, without any reason, by Crivelli's. At first sight, it is true, appear certain Tuscan characteristics, and one thinks of some Florentine master; hence, up to a point, can be explained that the names of the master of the Brancacci chapel, and of other later Tuscan and Umbrian masters—Benozzo Gozzoli and Fiorenzo di Lorenzo—have been mentioned in connection with it. Nevertheless, we do not think that the author should be looked for in Central Italy, or that he belonged to the Cremonese school, as has also been suggested. We see in the painting the Paduan influence, but believe it to be the result of the crossing of the Paduan and Ferrarese currents; and the form of the hands, the way in which the figure is constructed, the metallic draping, and many other points recall this latter school and induce us to think of some compatriot and contemporary of Cosimo Tura and of Francesco del Cossa. The picture certainly deserves study and offers a fine problem. We hope that the reproduction which accompanies these notes may lead to the tracing of the other parts of the polyptych—(who knows, whether some of them may be preserved in England?)—and throw further light on the identity of the author.

"ST. PETER" FERRARESE SCHOOL OF THE FIFTEENTH CENTURY (?)

ADVERSARIA BY AN OLD HAND

What a Bookseller Thought

THE famous old bookseller, Joseph Lilly, used to regard the relations between the bookseller and book-buyer as of mutual advantage and reciprocal obligation, and he has put the matter before the present writer in this way: "You see, sir," said he, "I have to keep all this collection of books," motioning his hand in the direction of the crowded shelves, by which he was surrounded, "and take my chance of finding a customer; they represent from day to day so much interest, and are so much capital locked up; sometimes I do not see a customer worth mentioning during a whole week; and if he arrives, he may meet with a volume which is of great importance to him as a collector or as a student, and which no one else perhaps in the trade possesses. Therefore I am as much a benefactor to him as he is to me, and he should not complain if I ask a liberal profit, particularly if he takes credit." It was Lilly, in fact, who once said to a customer on a Saturday afternoon, "Oh, sir, do buy something of me; I have not sold a book this week!"

A Precious Volume acquired by Her Late Majesty

THE copy of the famous book written by Henry VIII. against Luther (*Assertio Septem Sacramentorum*, 1521), which was purchased by the late Queen for £600 in 1900, appears to be the same which was given by Cardinal Allen in the time of Queen Elizabeth to the English College at Rome. It is in the original stamped binding, but re-backed. Evelyn refers to it in his *Diary* under 1645 as the book which all Englishmen chiefly enquired for; but he does not say that he saw it; and all trace of it was seemingly lost, till about 1820 it was found by an English visitor to Italy on a bookstall, and purchased for a trifle. We next hear of it as successively belonging to two French libraries, those of Ximenes and Capron. At the Capron sale it was bought by Morgand, of Paris, who sold it to a London firm. The volume has Henry's autograph in two places, and many passages underscored; and his title as Defender of the Faith has been obliterated by a different hand. The present writer saw it, before it was offered to the Queen, who took about a fortnight to consider the matter; it is now at Windsor. But if Her Majesty had not decided in the affirmative, the late Mr. Christie-Miller would have liked to secure it. At the Ximenes sale it appears to have realized 6,000 francs. The Capron library was bought by Morgand *en bloc*; he marked this item in his own catalogue, 7,500 fr.

A Gloucester Bookseller in 1635

ON the blank leaf preceding the title-page of Sir Hugh Platt's *Flora's Paradise*, 1608, occurs the following memorandum, which its date renders noteworthy: "Sum Liber Johannis Angelj, emptus a Tobiâ Jordan Bibliopolâ Gloucestrensi, 1635."

Marlowe's "Faustus" on the Stage in 1620

WE know that Edward Alleyn, founder of Dulwich College, played Faustus in the drama of the same name, and even how he dressed for the part. But Melton, in his *Astrologaster*, 1620, the very year when the play was re-printed with new additions, has left us a very edifying little picture of the mode in which the accessories were arranged. The earliest known impression (1604) speaks of the performance by the Earl of Nottingham's servants; the others do not specify where the piece was shown. Referring to prognosticators, Melton says: "Another will fore-tell of Lightning and Thunder that shall happen such a day, when there are no such inflamations seene, except men goe to the *Fortune* in *Golding-Lane*, to see the Tragedie of Doctor Faustus. There indeede a man may behold shagge-hayr-d Deuills runne roring ouer the Stage with Squibs in their mouthes, while Drummers make Thunder in the Tyring-house, and the twelue-penny Hirelings make artificiall Lightning in their Heauens."

Story of a Deaf Fisherman

IN his sermon at the death of William Lord Russel, preached in 1613, William Walker, at that time preacher at Chiswick, narrated a highly amusing story from Strabo:—"Strabo tels vs a pretty story, which may fitly be applyed to these fellowes [earth-worms]. A Musitian (saith he) did on a time come to shew his skill in Jassus among a company of Fishe-men: they all gaue him audiance to his seeming with much attention. But so soone as euer they heard the Market-bell ring they ranne all at once in all haste from the musicke, euery man to his market: one onely, that was hard of hearing, stayes still behind and continues a hearer. The musitian imagining that the loue of his Musicke had wonne him this mannes company when all the rest had left him, comes nearer to him, and giues him solemne thankes for that hee had heard him with so good

attention, when all the rest did so rudely leaue him vpon the ringing of the Market-bell. 'And hath the Bell rung indeede?' quoth the deafe man. The Musitian tels him it had; whereupon he also flings away after his fellowes, murmuring that for his hearkening to a fidler he had like to haue lost his Market."

The Early Cheque

THERE is an interesting point relevant to the early history of Banking in a passage of Machiavelli's *History of Florence* (Book IV., ch. vii.), where he speaks of Cosmo de Medici handing to a man called Il Farnagaccio a small slip of paper, on which was an order to the Director of the Hospital of Santa Maria Nuova at Florence to pay the bearer 1,200 gold florins. This was in or about 1433. Cosmo evidently kept an account at the Hospital as at a place of security. Child's Bank in London was originally a linen-draper's. The first Earl of Bristol in his *Diary* speaks of Child in succession as a linen-draper, a goldsmith, and a banker. The old Italian term for a cheque was *polizza*

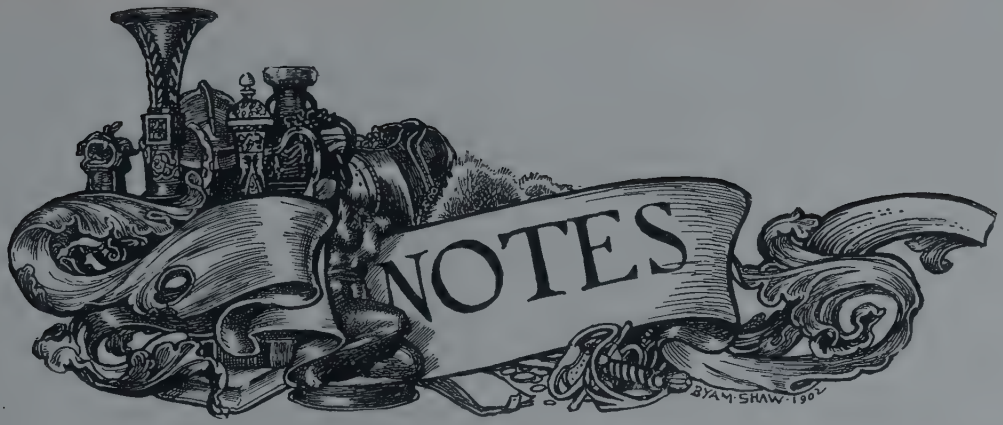
Masonry and Freemasonry

THERE continues to be a quite unnecessary and artificial mystery on the world-wide Masonic Cult, which offers a unique example of the slow and silent superstructure on the primitive conception of mediæval trading societies of an almost purely social institution which seems to have recommended itself to favour and acceptance by its occult pretensions. In the most ancient records illustrative of the origin of what is generally understood as Freemasonry there is nothing mysterious, nothing beyond or outside the normal safeguards imposed on the followers of certain crafts by those who had an interest in preserving a monopoly in them.

The germ of Freemasonry in its original application and sense may be traced in the alien masons, mostly Italians or Germans, who led itinerant lives, and lent their services to any country or individual willing to employ them for the erection of churches and castles during the long period when many of the western and northern nations possessed no means of carrying out structural work of any extent and pretension. The preservation of the arcana of their art was naturally a foremost thought; and these skilled mechanics doubtless derived a handsome revenue from the call in England, France, and elsewhere for their labour. Possibly the earliest monuments associable with them are the still extensive architectural remains in Brittany and parts of England, which command a belief in the existence at a very remote period of men conversant with the science of leverage and other details connected with masonry. Nor may we attribute to their want of knowledge the transmission of such a building as Stonehenge in its rough-hewn state, since such treatment may be presumed to have sprung from religious or superstitious motives. There must have been in England in the time of Stephen an enormous call for work of this class, inasmuch as during his reign it was that so large a number of castles was built by the barons and other nobles to protect themselves against the Crown, and to yield a shelter and headquarters in their warlike excursions.

There is a fourteenth century poem on Freemasonry —the oldest thing of the kind in existence—in which we meet with the same precepts and terminology as in the books of the ordinary London Gilds. There is no allusion to cryptography, nor any approach to mysticism. *Lodges* are mentioned as the seats of the craft, but not *Chapters*, which were loans from the Church. Here we see nothing more than a commercial brotherhood knit together for common protection and support in the exercise of technical pursuits. Just about the same period, in 1376, the Masons Company of London sent altogether six representatives to the Court of Common Council, four Masons and two Freemasons, as if there had been two bodies at that date; this entry is an isolated one; it may be a clerical error; yet at the same time the term *Freemason* is met with in the books of the Company down to 1655, although it is not recognised in the charter, in the bye-laws, in the grant of arms, or in any Act of Parliament, except the 2 and 3 Edward VI., where it evidently imports nothing more than a freeman; and it must be said that, if circumstances had not conferred on the Masonic movement such an entirely exceptional and artificial significance, a Freemason would have meant no more than a Free Vintner. All the Gilds, with which we are acquainted, were organised with a view to fellowship, secrecy in methods, and alms. The first and last objects are still maintained in proportion to the resources of each body. The occult feature has become the exclusive property of the modern holders of a designation primarily and long invested with a wholly different aim and sense.

Go happy flowrs. fulfill the task designd.
Emblems of youthful Beauty's form and mind:
Pure as the secret wishes of her heart.
Her fresh tints emulate. her sweets impart.



THE subject of our illustration is a bust of the Duke of Wellington in Basaltes ware, made by Spode & Copeland, of Stoke-upon-Trent, about 1830, during the partnership of the third Josiah Spode with Alderman Copeland, who ultimately became the Lord Mayor of London in 1835. This period coincides with the lifetime of the hero of Waterloo himself, who, on that memorable day, delivered not England only but the whole of Europe from a fearful military scourge.

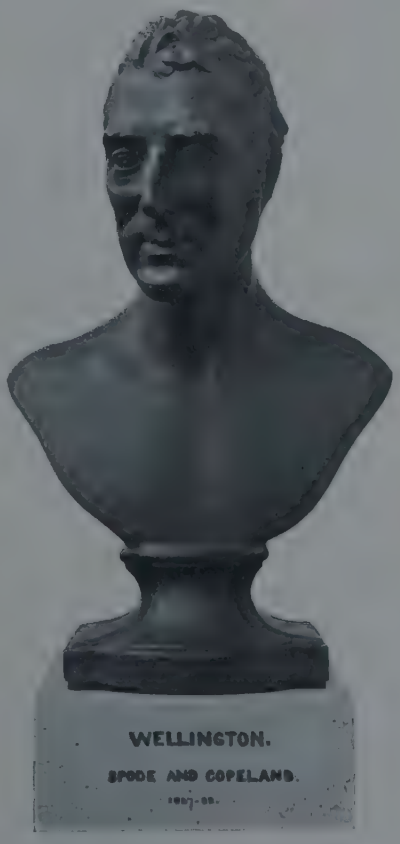
A Bust of the Duke of Wellington

Black Basaltes ware was very much used for artistic pottery at the close of the eighteenth century and early in the nineteenth, by Josiah Wedgwood, Turner, Adams, and others. It originated probably from the coarse "Egyptian" black ware, which is said to have been first made in A.D. 1700 by Wood, of Hob Lane.

The bust is marked, in a medallion on the back, in letters impressed into the paste, thus:—

WELLINGTON
Spode and Copeland
Fecit

A close examination of the illustration will show the connoisseur that the modelling is the work of a most skilful artist, whoever he may have been, and he would have in all probability the advantage of seeing His Grace the Duke of Wellington in the prime of life and at the height of fame. The technique of the bust is equally remarkable, the piece being of excellent colour and texture, and although unglazed the surface is comparatively soft to the touch. The bust stands eleven and a half inches high, not including the white marble pedestal upon which it rests.



To what extent Spode & Copeland manufactured Black Basaltes ware is uncertain, personally the writer cannot recollect ever having seen other specimens.

A few years hence the desirability of a suitable commemoration of the centenary of the Battle of Waterloo will come up for consideration, when relics of the hero's lifetime will probably receive greater attention. It is almost needless to say that the battle took place on June 18th, 1815.

Dante and Cimabue

Mr. Selwyn Brinton's popular handbook on Italian Art, *The Renaissance in Italian Art*, a second edition of which is being published in separate parts by Messrs. Simpkin Marshall & Co., has been thoroughly brought up-to-date in accordance with the author's latest investigations, and with the results of modern research. Mr. Brinton has carefully studied the famous *Rucellai Madonna* which had been traditionally ascribed to Cimabue, the "father of modern painting," and has come to the same conclusion as Prof. Langton Douglas in his *History of Siena*, that the altarpiece is the work of the Sienese master Duccio di Buoninsegna, and that the story of the picture being carried in solemn procession through the streets of Florence has likewise been borrowed from an incident which occurred in connection with Duccio's altarpiece for Siena Cathedral in 1311. For the latter incident we have documentary evidence; and that Duccio's *Madonna for Sta Maria Novella* was placed in the very position where Vasari saw the *Rucellai Madonna*, is shown in documents published by the Rev. Wood Brown, and quoted by Mr. Brinton.

Dr. Richter having long since given the death-blow to the theory that the National Gallery *Cimabue* is the work of this master, the only unquestionably authentic work by Cimabue that now remains is the *Mosaic in Pisa*, and even this has been very much restored, so that it is well nigh impossible to form any idea as to his style.

All the theories connecting Cimabue with Giotto—as master and pupil—and giving the former his reputation as the first painter in the new style, are based on the unreliable account of Vasari, written centuries after Cimabue's death, and written, moreover, with the obvious intention of glorifying Florence at the expense of Siena, and on the famous two lines of Dante—

> "Credette Cimabue nella pittura
> Tener lo campo, ed ora ha Giotto il grido"
> (*Purgatorio XI.*)

which have always been taken as a confirmation of Vasari's statements. Could not, in the light of recent research, a new construction be put on these lines? Do they not clearly signify that Cimabue, the greatest painter of his day in the Byzantine style, had been held to rule supreme by his contemporaries, when Giotti, the new spirit, the daring "modern" painter, appeared amidst popular acclamation to initiate the new era? Ghiberti, at any rate, in his *Commentaries*, written a full century before Vasari's time, alludes to Cimabue as "a painter in the old Greek manner" (maniera greca), and does not seem to attach such supreme importance to the master.

EARLY ENGLISH DRINKING CUP

An Early English Cup

The above is a reproduction of an early English drinking cup, found in ironstone workings at Denton, near Grantham, about two feet below the surface. Its dimensions are:

Outside diameter	-	$4\frac{1}{2}$ inches.
Height - -	-	6 „
Length of handle	-	$3\frac{3}{4}$ „
Width „	-	$1\frac{5}{8}$ „
Thickness „	-	$\frac{3}{8}$ inch.

The colour is red, slightly pink in tone. The whole of the surface is ornamented, the centre being in rich panelling. The handle, which escaped the workman's pick, is particularly noticeable. Canon Greenwood, the author of *British Barrows*, dates the cup, which is of clay imperfectly fired, to about 1000 B.C. The ornamentation is incised, and has apparently been done with a pointed stick or arrow head, and also with a twisted cord or thong. The cup is one of the finest examples of early British pottery in existence.

Erratum.—The illustration of a blue and white Jasper Vase on page 99 of our February Number should have been described as an Adams Vase. The design represents Apollo crowning Virtue, and is after Angelica Kauffman.

A CADOGAN TEAPOT AND ITS CHINESE MODEL

Cadogan Teapots

AT the beginning of the nineteenth century these curious teapots enjoyed great popularity ; filled from a hole in the base, and without lids, folks wondered how the tea got into the pots, and why it did not run out again from the hole.

In reality, they were constructed on the principle of the "well-ink pot," from which when inverted no ink is spilt : the hole in the base being the commencement of a tapering spiral tube which reaches to within half-an-inch of the top of the teapot.

They were first manufactured at the Swinton (Rockingham) Works by Messrs. Thomas Bingley & Co., about 1780, and their manufacture doubtless continued for several years after William Brameld acquired the works in 1806 (Brameld & Co.), as it is recorded that they were supplied in quantities to George IV.

The teapots were based on a Chinese model, shown on the left in the photograph, and differing considerably from the Cadogan.

The prototype represents a horned chinese peach growing on a leafy branch, the peach being covered with a turquoise blue glaze, and the branch and leaves with a deep purple : in the English copy the original idea has disappeared and the body remains plain, the handle and spout being branches with leaves, flowers, and small fruit, all covered with the rich brown glaze, containing oxides of iron and manganese, for which Rockingham was famous. It would be practically impossible to brew tea in either pot, owing to the narrowness of the tube, and they were probably used in China for hot rice-spirit, and in this country for hot water, or for tea and coffee infused in a separate vessel : incidentally the English pot is the better pourer.

The example illustrated is marked "Brameld & Co." ; other impressed marks include "Rockingham" in two letterings, "Cadogan," "Mortlock" and "Mortlock's Cadogan," "Mortlock's," referring, of course, to the well-known Oxford Street firm.

Similar pots were manufactured by Spode in brown or brilliant apple-green, relieved with gold ; these are marked "Spode" or "Copeland."—W. T. L.

Pewter Plate By H. J. L. J. Massé, M.A. (G. Bell & Sons)

BEGUN some years ago at the suggestion of the late Mr. Gleeson White, whose early death was so great a loss to all who were privileged to know him, this fascinating volume is a veritable encyclopædia of all that is known of the subject treated in it. The varied information it contains has been collected from many different sources, and has been thoroughly sifted and classified by an expert who combines in a rare degree technical knowledge with art feeling. The book is prefaced by a *Catalogue raisonné* of the illustrations, succeeded by an Introductory Chapter giving interesting details as to the causes of the disappearance of so many valuable specimens, and closing with a most useful warning to the modern designer, who, says Mr. Massé, "must know his metal, and by working in it have found out its limitations as well as its possibility and its charms." "One," he adds, "who is endowed with self-restraint . . . will probably succeed where another who is daringly original . . . will come to utter grief."

The ground thus carefully prepared, the author proceeds to trace the history of pewter from the days when it was but a very humble factor in the domestic economy of poor households, to those when it came under the searching scrutiny of the modern connoisseur. Mr. Massé explains the original meaning of every technical term he employs ; defines the constituents of the different varieties of alloy used in the manufacture of pewter ; gives very valuable instructions as to how the completed product should be cleaned and repaired ; describes and reproduces numerous secular and ecclesiastical examples, amongst which the Jacobean jugs, Flemish bénitiers, and English Church flagons are especially beautiful, and concludes his work with a series of valuable Appendices. These include a complete list of the Touches

at Pewterers' Hall, described by permission from the reproductions in Mr. Welch's well-known book, an Index of Miscellaneous Marks, one of Foreign Pewterers, and one of the Freemen of the English Pewterers' Company from 1693 to 1824.

Reynolds's Portrait of Miss Nelly Mundy

THIS beautiful portrait has not been exhibited or engraved and is not recorded in *The History of the Works of Sir Joshua Reynolds, P.R.A.* It is the property of E. M. Mundy, Esq., of Shipley Hall, Derby, who courteously gave every facility for producing the illustration, and to whom the writer makes his grateful acknowledgements; also to Lady Newdigate-Newdigate for her interesting letters granting him permission to make extracts from her book—*The Cheverels of Cheverel Manor.*

MISS NELLY MUNDY BY SIR JOSHUA REYNOLDS

Nelly Mundy was the younger daughter of Edward Mundy, Esq., and his wife, Hester, daughter and heiress of Nicholas Miller, Esq., of Shipley, Derbyshire. Her elder sister, Hester Margaretta, married Sir Roger Newdigate, Bart., LL.D., a distinguished classical scholar, antiquary, and patron of the fine arts. He founded the Newdigate Prize, and represented Oxford University in Parliament for many years. He died in 1806.

Lady Newdigate was in London in 1790 and sat to Romney for her portrait. The sittings were continued for some years, upon which Lady Newdigate has much to say in her letters. Among her observations are the following:—"My picture is still too young." "Romney requests me to dress myself in a white satin gown with a train for the next sitting, which is to be left with him." "My picture is finished and I have every reason to be satisfied with it, for it is handsomer than ever I was in my life."—A full length that must be regarded as one of Romney's masterpieces.

The picture, together with that of Sir Roger Newdigate, also from Romney's pencil, was sent to Arbury in 1794, and both were hung in the Salon with the Gothic ceiling adapted from Henry VII.'s Chapel in Westminster Abbey.

Now, coming back to Miss Nelly. She remained unmarried, was much in society, a prolific letter writer, and in great request during times of family ailment or trouble.

She was in London with Lady Newdigate in 1785, and sat to Reynolds in that year, but the pocket book is missing. However, the hand of Sir Joshua is all over the picture—in the treatment of the hair, the characteristic expression of the face, the pose, and the quality of the technique. In fact, it is among the beautiful products of the renowned artist when in the zenith of his fame.—W. V. C.

"St. John and the Lamb," by Murillo

St. John and the Lamb, by Murillo, a reproduction of which forms the frontispiece of the present number, is one of the most famous masterpieces of the great eclectic painter, who, before the cult of Velasquez became the fashion, was considered the leading master of the Spanish school. The popularity of the picture is proved by the

numerous engravings made after it by Val. Green, F. Bacon, and other less famous engravers. Another version of the same subject, very similar in many respects and almost identical in size, is in the Vienna Museum. On the latter picture the boy, St. John, holds the banner, with the inscription "Ecce Agnus Dei," in his left hand, whilst in the National Gallery picture it has fallen to the ground. But the type of face, the costume, the landscape background and other details are almost identical.

A Nelson Relic

THE inkstand which illustrates this article is a very fine specimen of old Sheffield plate. Apart from its intrinsic value it possesses a rare historical interest, having been the identical inkstand used by Nelson on board the *Elephant* at the battle of Copenhagen in 1801.

Two noteworthy incidents are associated with the relic. The first occurred when, on the approach of the fleet, a Danish officer came on board the flag-ship to ascertain if the British admiral thought fit to make any proposals to the King of Denmark before the fleet sailed any nearer. Having occasion to express his business in writing he found the quill pen blunt, and, holding it up, he observed sarcastically, "If your guns are not better pointed than your pens, you will make little impression on Copenhagen!"

The other was when the victory was practically accomplished, and no hope remained for our brave opponents, Nelson retired into the stern galley and wrote thus to the Crown Prince:—"Vice-Admiral Lord Nelson has been commanded to spare Denmark when she no longer resists: but if the firing is continued, he must set on fire all the prizes he has taken, without having the power of saving the men who have so nobly defended them." A wafer was offered to him, but he ordered a candle to be brought, and sealed the letter with wax. "This," said he, "is no time to appear hurried or informal." After the hostilities ceased, Nelson observed in reference to the battle, that "he had been in one hundred and five engagements, but that this was the most tremendous of the lot."

The result of England's victory was the capture of six line-of-battle ships and eight praams, all of which were either burnt or sunk, except the *Holstein*, 64 guns, which was sent home with the writer's grandfather acting as prize-master: to whom the admiral gave as a memento the inkstand from his cabin. On the handle of the bell is engraved, "COPENHAGEN 1801"; on one side are the initials "H. N." surmounted by a coronet, and on the other runs the inscription, "Admiral Lord Nelson to Captain James Clarke, H.E.I.C.S."

OLD SHEFFIELD PLATE INKSTAND USED BY NELSON AT THE BATTLE OF COPENHAGEN

This souvenir of a great naval victory was for some time on exhibition at a well-known curio dealer's in Bond Street, when Lady Llangattock seeing it observed that except for the inscription she possessed an exact duplicate, in the shape of an inkstand presented at Naples by Nelson to Lady Hamilton.—C. M. CLARKE.

A New Portrait of Landseer

IT is always interesting to discover a new portrait of a great artist, and we have the pleasure this month of submitting to our readers a portrait of Sir Edwin Landseer as a boy, which has recently come to light. The earliest portrait of the eminent animal painter which has hitherto been known represented him at the age of thirteen. It was exhibited in the Royal Academy in 1815, No. 450, and was called *The Cricketer, a Portrait of Master E. Landseer*. It was the first exhibited work from the hand of an artist who was very little older than the boy whose portrait he painted, and who is styled in the Academy list Master J. Hayter, 60, Wells Street, Oxford Street. This youthful artist was the son of Charles Hayter, the portrait painter in crayon and miniature, who was drawing master to Princess Charlotte, and who published, in 1813, his well-known *Introduction to Perspective*, and in 1826, his practical treatise on the *Three Primitive Colours*. The father commenced to exhibit at the Academy in 1786, and continued to do so down to 1832, sending in altogether 201 miniatures. Of his life and career hardly anything is known, save that he was born in 1761 and died in 1835, but of his son, John Hayter, whose earliest work was the portrait of Master Landseer just mentioned, we know even less than of the father. Commencing in 1815, John Hayter continued to exhibit down to 1879, and he sent in 129 pictures to the Royal Academy, 26 to the British Institution, 30 to Suffolk Street, and 2 to the Old Water-Colour Society, and yet, notwithstanding this considerable output of work, he is entirely ignored in the *Dictionary of National Biography* and in Bryan's *Dictionary of Artists*, while Mr. Roget, who so carefully wrote the history of the Old Water-Colour Society, has quite overlooked John Hayter. Apparently he has been overshadowed by his greater brother, Sir George Hayter, the second son of Charles Hayter, who was portrait and historical painter to Queen Victoria, and who lived from 1792 to 1871. Sir George Hayter did not, however, exhibit nearly as many pictures at the Academy as did his brother John, and yet he not only surpassed his brother in artistic quality, but so completely impressed his name upon the public as to cause that of his elder brother to be entirely overlooked.

A PORTRAIT OF LANDSEER BY GEORGE CLINT

To return, however, to Landseer, after this long digression. In addition to the portrait of himself as a cricketer, one more picture which represents him as a lad is known. This was painted in 1816 by C. R. Leslie, and represented Landseer as Rutland "the pleading boy who sat with a rope round his wrists" in the picture of the death of Rutland, illustrative of the passage from the *Third part of King Henry VI.*, which Leslie exhibited in that year.

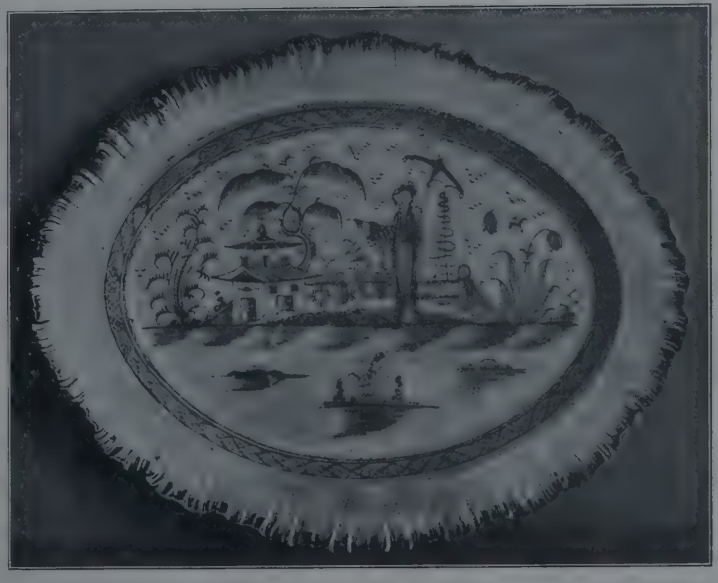
Now, however, we have before us the talented boy at a far more youthful age than he appeared in either of these two pictures. He was born in 1802, and is represented in the miniature before us at an age which certainly does not exceed eight or nine years. The portrait is the work of George Clint, whose miniatures are rare. It was only in his early days, from 1790 up to about 1810 that Clint painted any miniatures, as, having been initiated into the mysteries of engraving, he preferred to give his time to that work rather than continue the miniature painting by which he had first become known. He was a very popular portrait painter, and was on terms of close friendship with many of the leading artists of his day, especially with Lawrence, Mulready, Stanfield, and Roberts. He painted in water-colour as well as in oil, and at one time his painting-room in Gower Street was thronged with all the distinguished actors and actresses of the day and with the supporters of the drama. It is for his theatrical subjects and his portraits of actors and actresses that he is best known, but his miniatures were painted with a very light hand, and were notable for their exquisite finish. Clint was a personal friend of the Landseer family, and one can quite understand his having been called in to paint a miniature of the precocious young Edwin, but the interesting feature of the miniature is that it foreshadows the future work of

Landseer himself in a rather remarkable way. We have no evidence that Landseer was specially fond of dogs at this youthful age, but Clint has represented the boy lying asleep on the back of a great Newfoundland, and has therefore suggested that fondness which characterised the artist in later life. When about twelve years old Landseer started painting lions and tigers, horses, and dogs, studying the wild beasts at Exeter 'Change and the Tower, and the dogs and horses from the windows of his father's house. We may take it, however, from this miniature, that the fondness began at an even earlier age than this, as Clint would hardly have represented the boy in the attitude in which he painted him, had not Landseer already shown in which direction his bent would take him.—G. C. WILLIAMSON.

An "Astbury" Dish

THE exact date of the introduction of that form of ware which ultimately in Wedgwood's hands became the celebrated Queen's Ware is unknown, and there are several potters who have been credited with the improvements in white stoneware salt glaze, which finally produced cream ware. Amongst these is Thomas Astbury, a noted maker of salt glaze and red ware, who started business at Lane Delph in 1725, and who, according to Simeon Shaw, was the first to make cream ware. The transition from salt glaze to white lead fluid glaze is thus described by Shaw in his *History of the Staffordshire Potteries, 1829:* "Other manufacturers of the white stone ware employed their ingenuity in trials which they glazed and fired as formerly. . . . When only lead ore with a little flint was applied as glaze, the white clay not being of the best quality and the flint so carefully prepared as in our day, the pottery had a yellowish cast, and was named cream colour. This method of making cream colour was practised by many persons, and different qualities of articles made long before it received this appellation."

The dish in the illustration, 18 in. by 14 in., which is marked in deep impressed letters, ASTBURY, is apparently of a deep cream-coloured ware, although certain indications at the edges seem to show that the original colour must have been much whiter. It is decorated in deep blue underglaze painting, in the manner shown, and is characterised by having its upper surface thickly glazed, whereas on the under surface the glaze is very thin, and in many places reveals the body of the ware. A comparison of the mark on the dish with that on a piece of black Egyptian ware in the British Museum, leaves little doubt that the two pieces were marked by the same man. This dish is in the collection of Dr. J. F. Thorpe, of Manchester.



AN "ASTBURY" DISH

Colour-plate by C. White, after Lady Lincoln

THE colour-plate from the engraving by Charles White is after an original by Lady Lincoln, who was probably a gifted amateur working in the middle of the eighteenth century. Her name does not figure in Bryan's *Dictionary*, but judging from the plate here reproduced, which represents *Two Girls decorating a Bust of Diana*, her work must have possessed considerable charm, although it is not at all improbable that much of the beauty of the work is due to the engraver's corrections and improvements. A similar instance can be found in the treatment of Lady Diana Beauclerk's drawings by Bartolozzi.

Charles White, the engraver, who died in 1785, confined himself principally to works in stipple, executing many subjects after designs by ladies of the period. His later years were occupied with less ephemeral works, amongst his best plates being those executed for Bell's illustrated edition of the poets and a set of plates entitled *The Ruins of Rome.*

Old London Silver By Montague Howard (B. T. Batsford)

THE thought arising in the mind at the first sight of this large volume, dealing with so fascinating a subject as "Old London Silver," is one of supreme pleasure, especially after the assurance in the original announcement of its publication that it would be "recognized at once as the authority in its field." After careful study, however, one is compelled to admit a feeling of disappointment, due, in great measure, to its superficial treatment of the subject, equally with a large number of inaccuracies to be found scattered throughout the book. As instances of inaccuracies, mention may be made of the statement that tankards were introduced in the seventeenth century, whereas several fine tankards of the previous century are, as is well-known, still in existence; and of the theory, apparently accepted by the author, that the Coronation spoon, illustrated on page 55, is "about six hundred years old"—a theory which, we had supposed, had long since been exploded.

A regrettable feature of the book is the absence of all dimensions, descriptions of decoration, and details of marks accompanying the illustrations of the examples of old silver in America, where they are inaccessible to English students.

As this work purports to be a guide to the beginner, such details would be of much service.

No mention is made of the very beautiful rose-water dishes and ewers, and other things, which were in daily use at one time, as, for instance, sauce tureens, seventeenth century saucer dishes, snuffer-trays.

A more complete account, with numerous other more typical examples of old London silver, could easily have been compressed into so large a book without much extra labour, particularly as the author has confined himself solely to the domestic plate of the London Goldsmiths and Silversmiths, leaving untouched the history of English Ecclesiastical plate, and the large quantity of fine things, secular and ecclesiastical, produced by the provincial craftsmen of Chester, Exeter, Norwich, York, and other places, as well as Scotch and Irish plate.

The reproductions of makers' marks are not well executed, and numerous omissions of marks may be observed.

"The Art of the Pitti Palace"

The Art of the Pitti Palace, published by Messrs. G. Bell & Sons, and written by an author who prefers to withhold his name from the title-page, strikes one as curiously old-fashioned and out-of-date in this age of Morellian art criticism. It is evidently intended for the very tyro in matters of art, and is devoted more to description of the pictures and to personal anecdotes from the lives of the artists than to serious criticism or "Stilkritik." To give only one instance of the way in which the results of modern research are persistently ignored by the anonymous author, the *Concert* in the Hall of the Iliad is still set down as a work of Giorgione's, although all experts have long since agreed that it is not from his brush. The chapter dealing with Luca Pitti and the building of his palace is so ingenuous that it might well be taken from a child's reader. We are told that Luca Pitti "sent out ten trading-vessels to England, Constantinople, and Barbary; such expeditions in those days were hazardous." . . . . "His opportunity soon occurred, as it usually does for those who are bent upon evil." But no doubt the volume will find favour with the beginner whose education in matters of art does not enable him to cope with the technicalities of serious criticism; and the illustrations are excellent throughout.

BOOKS RECEIVED.

Great Masters. Parts VI., VII., VIII., IX., and X. London: W. Heinemann. 5s. each.

Michelangelo, by E. C. Strutt. London: G. Bell & Sons. 1s.

The Analysis of the Hunting Field, with illustrations, by H. Alken. 3s. 6d. net. *Greek Art*, by H. B. Walters. 2s. 6d. net. *The National Sports of Great Britain*, by Henry Alken. 4s. 6d. net. *A Little Gallery of Reynolds.* 2s. 6d. net. *Sir Joshua Reynolds*, by John Sime. 2s. 6d. net. *The Complete Angler*, by I. Walton. 3s. 6d. net. *Watts*, by R. E. D. Sketchley. 2s. 6d. net. *Mr. Sponge's Sporting Tour*, by R. S. Surtees. 3s. 6d. net. *Frederick Leighton*, by Ellis Corkoran. 2s. 6d. net. *The Tower of London*, by Harrison Ainsworth. 3s. 6d. net. London: Methuen & Co.

Donatello, by A. G. Meyer. London: Grevel & Co. 4s. net.

French Painting in the Sixteenth Century, by L. Dimier. London: Duckworth & Co. 7s. 6d.

The Artist Engraver. Part I. London: Macmillan & Co. 7s. 6d. net.

Who's Who, 1904. London: A. & C. Black.

The Englishwoman's Year Book and Directory; 1904. London: A. & C. Black. 2s. 6d. net.

The Art of Heraldry, by A. C. Fox-Davies. London and Edinboro': T. C. & E. C. Jack. £5 5s. net.

The German and Flemish Masters in the National Gallery, by Mary H. Witt. London: G. Bell & Sons. 6s. net.

Gandenzio Ferrari, by Ethel Halsey. London: G. Bell & Sons. 5s. net.

American Sculpture, by Lorado Taft. London: Macmillan & Co., Ltd. 25s. net.

Windsor Castle Armoury (Royal Collection), by G. F. Laking. London: Bradbury, Agnew & Co. £5 5s.

The Year's Art. London: Hutchinson & Co. 3s. 6d. net.

The Art of the Pitti Palace, Florence. London: Geo. Bell & Sons.

Artes e Industrias del Buen Retiro, by D. M. Perez-Villamil. Madrid: Successors of Rivadeneyra.

How to Judge Architecture, by Russel Sturgis, M.A. London: Macmillan & Co. 6s.

NEITHER the January nor the February picture sales have been of a remarkable character, and really important pictures surprisingly few. Some pictures and drawings by W. C. T. Dobson, the property of the late Mrs. W. C. T. Dobson, were sold on January 23rd. On the following Saturday, the collections of Mr. E. Stainton, of Blackheath, and of the late Mr. F. W. Schlüsser, and properties from other sources, included a few vignettes by Birket Foster, which varied from 23 gns. to 46 gns. each; a drawing of Edinburgh by J. M. W. Turner, 4 in. by 6 in., 135 gns.; a comparatively early picture by T. S. Cooper, of a flock of ewes and lambs, with peasant-women, on the slopes of Snowdon, 60 in. by 60 in., dated 1853, 155 gns., or scarcely more than half the price it realised at the Fenton sale in 1879; a picture by Sir Alma-Tadema, *Who is it?* 11½ in. by 9 in., 620 gns.; and a drawing by Rosa Bonheur, *A Stag in Fontainebleau Forest*, 10 in. by 14 in., 1890, 90 gns. The sale of February 1st was chiefly notable in that it included a series of 16 drawings by the late Mr. W. O. Hammond, of St. Alban's Court, Kent, of wildfowl, &c., sold by direction of the will of the Artist for the benefit of the British and Foreign Bible Society, the total realised being £277 4s. On February 6th, the late Lieut.-Col. T. Birchall's collection of pictures and drawings included a few important old pictures, notably a charming picture by J. Ruysdael, described as a view over a landscape, but as a fact, a view near Haarlem, with churches and windmill, signed in full, on panel, 12½ in. by 15½ in., which went for 400 gns.; there were three by P. Wouverman, a landscape, with sportsman and dog by a sandy bank, on panel, 14 in. by 17 in., 480 gns.; a landscape with cottages, bridge, sportsman, and figures, 22½ in. by 20 in., 180 gns.; and a *Fair in a Dutch Village*, with numerous horsemen and figures, 20½ in. by 26 in., 170 gns.; and an example of A. Watteau, *The Music Lesson*, on panel, 12½ by 9 in. 270 gns.

The chief interest of the sale on February 20th, was afforded by the collection of important modern pictures and water-colour drawings, the property of Mr. Leonard Brassey, of Preston Hall, Aylesford, Kent. Many of these pictures were in the Brassey sale of 1901, and the natural result of their re-appearance in the market at so short an interval as three years is that considerable "drops" were the general order of the day. Mr. Brassey's water-colour drawings included five by David Cox, the most important being a landscape, with a peasant on a white horse and a woman by a rustic bridge, 18 in. by 23½ in., 1845, 150 gns; an example of Copley Fielding, *A View at Guildford*, with cattle and figures, 10½ in. by 14½ in., 150 gns.; five by Birket Foster, including *Children, with Pony and Sheep by a River*, 14 in. by 24 in., 200 gns., and *A River Scene*, with peasant, horses, cattle and ducks, 9 in. by 15½ in., 175 gns.; and one by J. M. W. Turner, *A Town on the Bosphorus*, with figures in the foreground, 5 in. by 8 in., 175 gns. The Brassey pictures included one by W. Collins, *A View on the River at Dartmouth, Devon*, with fisherman and boats, 34 in. by 47 in., exhibited at the Royal Academy, 1821, 480 gns.—this picture was purchased from Collins by Phillimore Hicks for 150 gns.; P. Nasmyth, *A Road over a Common*, with cottages, trees, wagon and animals, on panel, 11½ in. by 15½ in., 240 gns.; and the well-known and frequently exhibited picture by Sir John E. Millais, *No!* a three-quarter figure of a young lady—the model of which was Miss Dorothy Tennant, now Lady Stanley—in black with blue ribbons, standing to right near a table, reading a letter, which is understood to contain an offer of marriage; the picture measures 47 in. by 32 in., was exhibited at the Royal Academy in 1875, and has been engraved by S. Cousins; it realised 780 gns. Among the collection of the late Mr. Richard Manley Foster, sold on the same day, was an example of W. Collins, *A View of Cromer Sands*, with a group of four children in the foreground and an old jetty to the left, on panel, 9¼ in. by 12 in., this only realised 58 gns. at the Anderdon sale in 1875 it sold for 155 gns.; and at the C. S. Bale sale of 1881 it went for 265 gns. Two little pictures by Sir J. E. Millais, *Throwing the Slipper*, 9 in. by 5½ in., and *Morning Instruction*, 12½ in. by 10½ in., realised 35 gns. and 23 gns. respectively. The day's sale of 145 lots realised £7,004 16s.

The only single-property sale to be noted was that of the collection of modern pictures and water-colour drawings of the late Mr. J. W. Knight, of 33, Hyde Park Square, sold on February 27th, the 185 lots showing a total of £5,337 6s. The drawings formed by far the most attractive portion of the sale, but only two of these ran

into three figures: Sir L. Alma-Tadema's *Sponges and Strygilis*, 12 in. by 5¾ in., frequently exhibited, was knocked down at 460 gns., and R. Thorne Waite, *Beverley Lock*, 13 in. by 37 in., 110 gns. Three little drawings by J. L. E. Meissonier included *A Cavalier of the Time of Louis XIII.*, 6 in. by 3¾ in., 1860, sold for 68 gns., and one by Sir E. J. Poynter, *Nausicaa*, 21 in. by 14½ in., 1881, 46 gns. The pictures included a *Portrait of a Lady*, ascribed to Lawrence, in yellow dress with blue sash, 32 in. by 26½ in., 270 gns.; Lord Leighton, *Head of a Girl*, 16½ in. by 11 in., 52 gns.; Sir J. E. Millais, *The Bridesmaid*, half-figure, less than life-size, of a lady in a white dress, with red hat and white feather, holding a bouquet of flowers in her hand, 23 in. by 17 in., dated 1879, and exhibited at Burlington House in 1898, 125 gns.; G. Morland, *A Gipsy Encampment*, 11½ in. by 14 in., 110 gns.; a pair of engraved pictures, by J. Pettie, *His Grace* and *Her Grace*, each 23 in. by 18 in., and respectively exhibited at the Royal Academy of 1880 and 1881, 500 gns.; and G. Vincent, *A Woody Landscape*, with peasants and cattle, a river, with barges in the distance, on panel, 26 in. by 33 in., 100 gns. Of the rubbish catalogued and included in this sale under the very indefinite ascriptions of "Romney," "Gainsborough," and so forth, perhaps the less said the better: it is not easy to imagine who can possibly be deceived by such transparent stuff.

THE late Mr. Pole Gell, of Hopton Hall, Derbyshire, a portion of whose library was sold at Sotheby's on February 1st, was a collector of refined taste and an adherent of that older school which has no patience with frivolities. He seems to have been much interested in the Commonwealth period, and the stirring events that preceded it, as well as in the incidents of the Restoration. His large collection of pamphlets relating to the Long Parliament, the Rebellion, the Civil War, etc., consisting of 1,220 separate pieces, all more or less rare, bound in forty volumes, was sold for £135. The auctioneer's catalogue contains a minute account of this collection, but as it extends to three closely printed pages in small type, it is obviously impossible to do more than refer to it here in a very general way. The same purchasers paid £223 for a collection of statutes printed by Machlinia, the first London printer, at the latter part of the fifteenth century, while Captain John Smith's *Description of New England*, 1614, together with ten other scarce tracts in one volume, 1603-20, realised £104, notwithstanding the fact that the map was missing from the first-named work, and one or two of the other pamphlets were soiled and torn.

Other important books disposed of at this sale comprised the first or so-called "Shakespeare Edition" of Holinshed's *Chronicles*, 2 vols., folio, 1577, £30 (sound copy, old calf); the original edition of the first English translation of *Don Quixote*, made by Thomas Shelton, and printed in 4to, 1620, £27 5s. (original vellum); and an uncut copy of Jane Austen's *Mansfield Park*, 3 vols., 1814, £18 10s. (boards). This latter work is extremely rare in boards, but we cannot help thinking that the amount paid on this occasion was too large. The three volumes had been tossed about, doubtless for years, in some circulating library, and the covers were not only scribbled on, but had been seriously damaged. *Don Quixote* was, on the contrary, well preserved, and what is most unusual, had the frontispiece in very good condition. This frontispiece is often missing altogether, or proves to have been inserted from some other copy, or is dirty or mutilated. The copy sold consisted, however, of the second part only, which, as before stated, was printed in 1620. The first part appeared in 1612, and was undoubtedly also translated by Shelton from the Brussels edition (1607) of the Spanish original. Last season fine copies of both parts, in one volume, realised £56. The Pole Gell collection consisted of 203 lots, and realised rather more than £1,370, thus showing an excellent average.

On the 2nd and 3rd of February, Messrs. Sotheby sold an important miscellaneous selection of books, among which were many noticeable volumes, though only one or two possessed any exceptional degree of rarity. That Dean Swift's *Novum Testamentum Græcum* should have realised no more than £5 7s. 6d. is surprising, for the book was interleaved, and contained many manuscript notes in the handwriting of the Dean himself. That books annotated by celebrated authors of the past frequently bring high and indeed ever increasing prices is common knowledge, but the explanation in this case probably is that the book was sold with all faults and was not of the right kind to attract attention. *The Primer in Englishe and Latyn*, printed by Grafton in 1545, 4to, brought £38, though the title, two leaves of the calendar, and several other leaves were in facsimile. This copy originally belonged to Thomas Thirlby, celebrated as being the first and only Bishop of Westminster under Henry VIII. He was deposed from his Bishopric of Ely in 1559, and sent to the Tower. The volume was interesting for another reason. The Prelate had noted up in the calendar the events that took place from time to time in which he was personally interested. This Primer was "taughte, learned and read," to the exclusion of all other Primers, by direct command of the King, who, being deeply interested in such matters, doubtless had it prepared under his supervision.

Fénélon's *Les Aventures de Télémaque* printed at Amsterdam in 1734, is not the best edition, but the copy sold on this occasion realised £38, an exceptionally large amount, due to the fact that it came from the Hamilton Palace and Beckford Collections, was finely bound by Bradel, the successor to the business of Derome, and was in folio, and had the twenty-four plates in two states. The ordinary copies of this edition are 4to size, and only 150 were issued in folio. A point to note in connection with this book is that it should have the "Ode en vers,"

occupying six pages, at the end, which were suppressed by order of the Court. At this same sale Goldsmith's *Retaliation*, his last poetic production, 1774, and nine other tracts, in one volume, brought £26 10s., and *Jorrocks's Jaunts and Jollities*, 1843, £23 (morocco extra). This, as previously pointed out, is the first edition containing the coloured plates by Alken, but whether it is the second edition of the work itself or the third seems strangely in doubt. The catalogue described it as the "second edition," but the first was printed in 1838, and another certainly appeared in 1839. Possibly that was a reprint, with a fresh title-page.

The three days' sale held by Messrs. Sotheby, also at the beginning of the month, was of a very miscellaneous character, and on the whole quite unimportant. Two copies of Shakespeare's *Second Folio*, one of which realised £40, were both imperfect, as also was Voragine's *Legenda Aurea*, supposed to have been printed by Caxton in 1493, an obvious mistake, seeing that the first of English printers died two years previously. This was no doubt a fragment of the book printed by Wynkyn de Worde in 1498. The only book of any real interest at this sale was a not very good copy of the first edition of Euclid's *Liber Elementorum*, printed by Erhard Ratdolt at Venice in 1482, folio (£14 15s.). This is the work mentioned by Hain (*6693), and is important because it contains the first continuous series of geometrical illustrations ever published. These appear on the margins, and give the book an unusually quaint appearance, further accentuated by the red title-page, the woodcut border to the second leaf, and the white arabesque initials printed on black. Ratdolt, by the way, produced in conjunction with Bernardus and another printer the first artistic title-page as yet discovered. This appears on all the three editions of a Calendar which they issued in Latin and Italian in 1476, and two years later in German. In connection with this phase of the subject it is interesting to remember that the first printed title-page on record was the work of Arnold ther Hoernen, of Cologne, who prefixed nine lines, occupying a whole page, to an edition of a sermon printed by him in 1470.

The library of the late Mr. William Spottiswoode, at one time President of the Royal Society, was sold at Sotheby's on February 10th, but a large number of the books were made up into "parcels," the collection, as a whole, being unimportant from a marketable point of view. A series of 96 volumes of *The Calendar of State Papers*, 1858-1879, realised £26 10s. (cloth); 36 volumes of *The London, Edinburgh and Dublin Philosophical Magazine*, 1865-82, £21 10s. (half calf); 161 volumes of *Chronicles and Memorials of Great Britain*, 1858-83, and some year-books, £30 (cloth), and a number of English and German Mathematical Periodicals, considerable amounts. Volumes of this particular kind are not, however, the delight of many people, and the demand for them is very limited. More important, because more generally known and better appreciated, are *The Transactions of the Royal Society of London*. Mr. Spottiswoode had a series running from the commencement in 1665 to 1800, as abridged by Hutton and others, the Transactions at large from 1801 to 1881, and the General Index to the first seventy volumes by Maty, in all 101 volumes, bound in half calf and half russia. The price obtained was £26.

Messrs. Hodgson's sale of February 16th and two following days was of some little interest, and would have been of more had the condition of the books as a whole been better. Hakluyt's *Principal Navigations*, 3 vols. in 2, folio, 1599-1600, always sells well when perfect. In 1894, the Langham copy brought as much as £375 at Christie's, but it contained the map by Molyneux, only twelve copies being known in that state and of those nine are in public libraries. It also belonged to the first issue which is without the cartouche about Sir Francis Drake. The copy sold at Hodgson's brought but £24. Though externally in good order, the map was in fac-simile as usual. Ackermann's *Loyal Volunteers* was in a better position, a thoroughly sound and good copy, in mottled calf, realising £23 10s. As is well known, this work contains 87 coloured plates by Rowlandson, shewing the uniforms of Infantry and Cavalry as they were in the last days of the eighteenth century, for the work, though published without date, appeared in 1799. It is one of those books with coloured plates, which, for some time past, has exercised a peculiar fascination for a certain class of collectors. It is worthy of note that the latest edition of the *Encyclopædia Britannica* with the continuation; complete in 35 vols., half morocco, with the revolving book-case, sold for £24. A complete and perfect set of the *Archæologia Cambrensis*, from the commencement in 1846 to October, 1903, with the extra publications, brought £25 10s. (half calf, some in numbers). Complete sets of this Antiquarian Journal are seldom met with.

Another book of British army costumes was sold at Sotheby's on the 20th at a sale of a very miscellaneous character calling for little comment. This consisted of fifty-six large coloured plates from paintings by H. de Daubrawa, published in 1845 and later. These plates are invariably found in a portfolio, as in this instance, and perhaps do not rank collectively as a "book" in the strict acceptation of that word. The portfolio realised £83. Among English classics sold on this occasion we notice Sheridan's *The Rivals*, 1st ed., 1775, with the half title, often missing, £17 (morocco extra), Goldsmith's *She Stoops to Conquer*, 1st ed., 1773, half title missing, £12 (calf extra), and the same author's *Good Natured Man*, 1st ed., 1768, with the half title, £10 (calf extra). When books, or rather pamphlets, of this kind are re-bound, as these copies were, it often happens that the half titles are wanting. Collectors were not so punctilious, even a few years ago, as they are now, and a fly leaf, a page of "errata," or of advertisements, were regarded merely as something unconnected with the text. It has only lately dawned upon collectors, no matter of what, that to preserve an article as you find it, is "the only way."

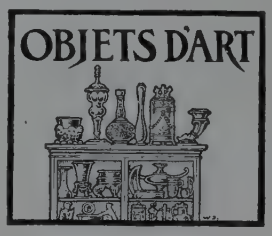
The owner of *The Germ* may congratulate himself that he did not accept the offer of £12 made for it by a London bookseller, for it realised £30 at Puttick & Simpson's on the 19th. The four parts, or numbers, had been bound with all the wrappers, in half calf, though they should, of course, have been left alone. Still, strange

to say, the edges had not only been left untrimmed, but the pages had not even been cut with the paper knife. In other words, no one had taken the trouble to read this particular copy of *The Germ*, a fact which modern refinement regards with great favour. Had the numbers been left as they were and not bound up, they would have realised considerably more, and the book as it stood might also have brought more but for the grim suspicion that it might, after all, be nothing better than the reprint which made its appearance in 1898. To find a set of the numbers bound in half calf and yet to be absolutely intact is more than unusual. The circumstance may be described as "suspiciously unique." The book passed, however, and the owner is £30 the richer. At the same sale an extra illustrated copy of Boydell's *History of the Thames*, in four folio volumes, 1794-95, brought £41, but should have realised more, and Richard Cromwell's original marriage settlement, signed in three places by "O. Cromwell," and once by Richard, £39. This highly interesting historical document mentions Lord Thurlow and other celebrated personages of the day.

Mr. Anford Proud's large collection of Angling works realised £512 on February 27th, while the last sale of the month, occupying also the first day of March, was of the library of the Rev. J. F. W. Bullock, Rector of Radwinter, Saffron Walden. The features of this excellent collection consisted in a long series of editions of the *Book of Common Prayer*, commencing with the 1549 issue of King Edward the Sixth's first prayer-book. This copy was on the whole sound and perfect, the only blemishes being some slight worm-holes. The price realised was £77. The copy of King Edward the Second's prayer-book printed by Whitchurch in 1552, as it is supposed, was also in good order, the title and some other leaves showing the only defects. These had been re-margined (£20). Old liturgical works are most difficult to meet with in good condition, and blemishes, which in works of almost any other class would be regarded as serious, are, so far as they are concerned, looked upon with equanimity. Mr. Bullock's Library contained a large number of books of this class—Books of Hours, Bibles, Manuals, Psalters, and Processionals printed and in manuscript. Speaking generally, they were singularly free from the ravages of time and the hour, the thumbs of honest readers who skipped no words, nor thought their studies laborious, and from those thousand and one prospective accidents which hang suspended, as it were, over men and books alike, ready to fall any instant and for no apparent reason, to their bane.

THE sales held during February were as unimportant as they were important in the corresponding month last year, which saw the dispersal of the remarkable Page-Turner collection; the furniture, china, and pictures of the late Sir Hugh Adair; the Meyrick collection of old silver; and the famous West Malling jug.

The old Sèvres and other porcelain of the Dowager Countess of Warwick and Emily, Countess of Belmore, with other properties sold at Christie's on the 12th, produced the first really notable prices this season, the highest sum during the day being £1,942 10s., given for a magnificent Louis XV. gold snuff-box, enamelled *en plein* in polychrome with scenes from *Gil Blas*, framed by characteristic arrangements of Louis XV. gold scroll-work, containing small panels of enamel coloured to represent *lapis lazuli*. This box has an interesting history, being found by a private soldier during the retreat of Joseph Bonaparte before the Duke of Wellington after the battle of Salamanca. Sir George Collier discovered the soldier in the act of picking out the enamels (three of which are missing) with the point of his bayonet, and purchased it from him for as many guineas as would cover the lid. The box was sold by a descendant of Sir George Collier.



The porcelain sold in this sale was both varied and beautiful, the *clou* of the collection being an oviform Sèvres vase, 12¾ in. high, with decorations by Morin, which realised £850. Other important prices for china from the same factory included £162 15s. for a two-handled cup, cover, and saucer painted with cupids; another larger, £241 10s.; an ecuelle cover and stand, painted by Cornaille, £199 10s.; a dessert service of 80 pieces, painted by Aloncle, Dusalle, Michel, and others, £157 10s.; and a Vincennes rose-water ewer and dish, which made the same figure.

Of Dresden porcelain there were also some fine specimens—an ecuelle cover and stand painted in polychrome and lake realising £204 15s.; and a pair of figures of a girl and youth carrying baskets, mounted as candelabra, with ormolu scroll branches, 19 in. high, making £168. The most notable pieces of Oriental porcelain were an old Chinese powdered blue dish, 16 in. diameter, which made £113 8s.; and a pair of large famille rose oviform vases and covers, 26 in. high, which realized £546.

A few miniatures were also sold, the principal item, a *Portrait of a Lady*, by John Smart, signed and dated 1782, making £525.

The sale concluded with the sale of decorative objects, furniture, and tapestry, £315 being given for a Louis XVI. upright marqueterie secretaire, stamped "J. Stumpff ME," 56 in. high and 40 in. wide, and a commode, 58 in. wide, *en suite;* and two panels of old Brussels tapestry, one 10 ft. 3 in. by 13 ft. 9 in., and the other 10 ft. 6 in. by 9 ft. 8 in., realised £199 10s.

At Christie's on the 19th a fine Worcester tea-service painted with groups and flowers, consisting of twenty-eight pieces, realised £131 5s.; a Chelsea group, Una and the Lion, 26 in. high, a most unusual size, made £109 4s.; and a pair of Sèvres Trembleuse tea-cups and saucers, painted in panels on rose-du-Barry ground, went for £210.

An interesting lot was sold at a sale held by Mr. Herbert Wright, at Ipswich, on the 19th, consisting of

a Tudor mantelpiece with elaborately carved jambs, panels, brackets, sides and cornice, 6 ft. wide and about 7 ft. high, and about 60 ft. of old oak panelling, with seventeen carved panels and three fluted pilasters. This lot, which aroused keen bidding, found a purchaser at £155.

Messrs. Debenham, Storr & Sons held several interesting sales of antique silver during the month, the principal prices occurring on the 16th, when a Charles II. tankard and cover, dated 1684, with marks on both lid and base, 25 oz. 13 dwt., made 65s. per oz., and a small Queen Anne muffineer with specimen marks, dated 1713, 2 oz. 6 dwt., realised 125s. per oz.

THE sale of English coins and medals, held by Sotheby on the 11th and following day, contained little of much importance besides a Charles II. gold commemorative medal by John Roettier, on the peace of Breda, which went for £18 5s.; and a Field officer's gold medal, with two clasps for services at Vittoria, Pyrenees, and Orthes, making £91.

The collection of coins and medals formed by Mr. William Rome, F.S.A., exhibited so long in the Library at the Guildhall, London, comprising Greek and Roman coins, Italian medals and plaquettes, and many French, German, English, and Dutch medals, was dispersed at Sotheby's on February 24th and two following days, the 385 lots producing over £2,000. Among the principal prices were :—Silver tetradrachm of Ainos (Thrace), with head of Hermes, £26; another of Aitolia, Federal coinage, with head of Herakles in lion's skin, £46; Tetradrachm of Amphipolis (Maced.), rare variety, £24; silver stater of Kroton (Brutt.), with laureate head of Apollo, £26 10s.; another of Larissa (Thess.), with head of nymph Larissa, £44; Tetradrachm of Naxos (Sicil.), with head of Dionysos, £49 10s.; Persian gold double Daric, probably issued under Darius III., £31; silver medallion or dekadrachm of Syrakousai, by Euainetos, £31; another of the same period, the head of Persephone being of unusual merit, £24; silver tetradrachm of Alexandros I. of Macedonia, £25; another of Hidrieos of Caria, with laureate head of Apollo £30 10s.: rare tetradrachm of Antiochos IV. (Epiphanes) of Syria, £45; gold octadrachm of Ptolemaios I. and Ptolemaios II. of Egypt, £16; another of Arsinoë II. of Egypt, £17.

On February 22nd, an interesting sale of a valuable collection of original matrices of mediæval seals of ecclesiastical courts and notabilities occurred at Messrs. Glendining's Rooms, Regent Street. The collection, consisting of 38 lots, produced £600, the most important specimen being :—Town seal of Dunwich (Suffolk) (now under the sea), originally the property of Gardner, the historian of that borough, £76.

The same firm, on the 24th, sold a group of Peninsular war decorations awarded to Major-General Sir Manley Power, K.C.B., 32nd Regiment. The group consisted of seven objects: the gold cross and one clasp for the battles of Salamanca, Nivelle, Vittoria, Orthes, Toulouse, the large gold medal for Salamanca with clasp for Vittoria, three badges, and two stars, all in excellent condition. The medals fell to a bid of £530. A gold decoration for naval service in 1825, with bust in relief of King John of Portugal, inscribed with the name, etc., of "Wm. H. Mayne," "Lively," of which ship Mayne was a lieutenant in 1830, made £18 17s. 6d.; medal, China 1900, one bar, Defence of Legations, £11; and a gold badge of the 2nd Rocket Troop, R.H.A., garter inscribed Vittoria and the date 1813, £10 10s.

MESSRS. PUTTICK & SIMPSON held their first sale of stamps during February on the 9th and 10th, when the following prices were realised :—Great Britain, 1840, 1d. black, V.R., unused, fine, without gum, £7; Cape of Good Hope, 1861, wood block, 4d. dark blue, with large margins, but slightly torn, £6 17s. 6d.; Sierra Leone, 1883, 4d. blue, unused, in mint state, £6; Canada, 1852, 7½d. green, unused, in mint state, £9; Canada, 1858, 6d. purple brown, in similar state, £9; and New Zealand, 1864, watermark N.Z. rouletted, 1d. carmine, a fair copy, £5 15s.

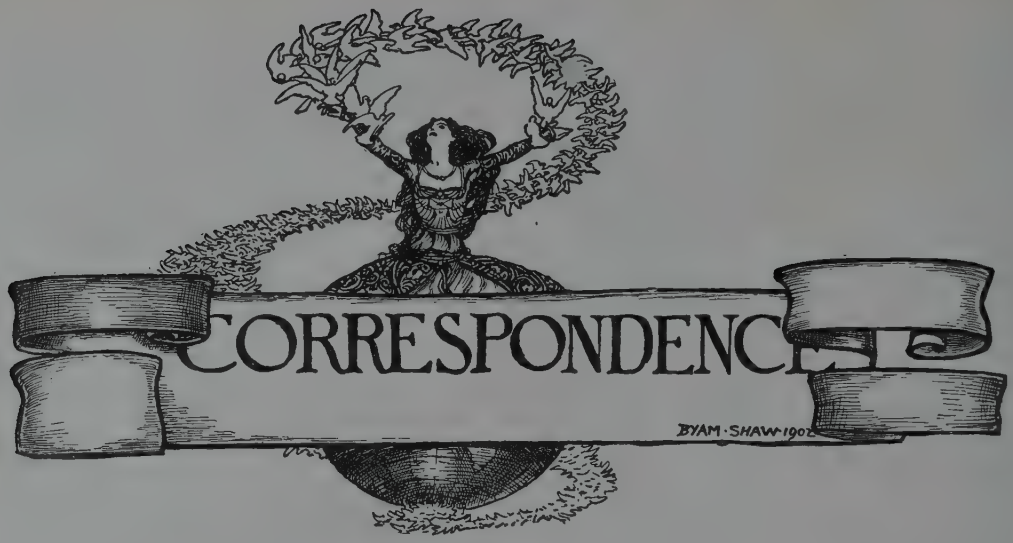
The same firm, on the 23rd and 24th, realised about £800 by a sale of a collection of British, Foreign, and Colonial stamps, some of the best prices being :—Spain, 1851, 2 reales, red, £20; 1852, 2 reales, pale red, £12; 1853, 2 reales, vermilion, £10; Ceylon, 1862, no watermark, 1s. violet, £8; Cape of Good Hope, 1861, wood blocks, 1d. scarlet, used, £4; Canada, 1852-57, 7½d. green, £8; Trinidad, Lady McLeod Local, 1847 (2½d.), blue, £8; British Guiana, 1850, 12c. blue, lightly cancelled, £8 8s.; Buenos Ayres, 1858, 4 pesos, scarlet, £15; and 5 pesos, olive-yellow, £5; Colombian Republic, Antioquia, 1868, 10c. lilac, £10; New Zealand, 1860-62, Pelure paper, imperfect, 2d. lilac-blue, £5; and Victoria, 1857-63, watermark star, rouletted, 1d. green, £7.

At a sale of stamps held by Glendining on the 28th, among other interesting items, a Great Britain, 1847, 10d. Queen's head, "O.W." official, £5 5s.; Barbados, 1860, 1d. blue, £3 15s.; Canada, 1852-57, a pair of 7½d. green, £4 12s. 6d.; Mexico, 1864, 3c. eagle, brown, £3 7s. 6d.; and Newfoundland 1857, a 1s. scarlet-vermilion, £14 10s.

Some valuable Transvaal stamps were sold by Ventom on the 4th: an 1887 doubly surcharged, V.R., Transvaal, 6d. blue on blue, made £7 7s.; another with single surcharge and wide roulette went for £6; and a 1d. red on orange, of the same date, with single surcharge and compound roulette, realised £8.

The most notable price at Ventom's stamp sale on the 19th was £10 5s. for a British Central Africa, 1895, £25 blue-green.

At Plumridge's Rooms, on the 17th, a New Brunswick 1s. violet, in fine state, made £6 6s., and an 1857 Newfoundland 1s. scarlet-vermilion realised £8 10s.



ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and if sent by post, registered.

N.B.—All letters should be addressed "Correspondence Department," THE CONNOISSEUR, 95, Temple Chambers, London, E.C.

In consequence of the enormous amount of Correspondence, it is impossible to promise an immediate answer in these columns; but we are giving as much space as possible in the advertising pages, and are answering the queries in strict order of priority.

Arm Chair.—R. H. S., Byfield.—A child's arm chair of Jacobean oak recently sold for £26. An arm chair with lozenge centre and scroll back, £8.

Armorial China.—M. H. B., Tring.—The plate is usually called Lowestoft, but was actually made in China, and is about two hundred years old. It cannot be said to bear the arms of Hampden, the Buckinghamshire family to which the famous John Hampden belonged. They have for a crest a Talbot (that is a dog), whereas your plate has a scallop shell. The six plates, including the three broken ones, are worth about £6.

Books.—J. P. J., Stockport.—The value attached to early Time Tables is largely artificial, and was caused by a copy of the 1st ed. of *Bradshaw*, without apparent reason, fetching £25; many of the same ed. have since sold for lower sums.

C. O., Carlisle.—The old leathern bound book of sermons preached in St. Lawrence Jewry in 1698 by His Grace of Canterbury is not in demand. But Prayer Books, such as the 1st ed. of John Knox's *Book of Common Praier*, have realised up to £500 during recent years; some dated from the early 16th to middle of the 17th centuries are valuable.

B. A., Plaistow, E.—*Gray's Poems, 1800.* This is not the one in demand; the most valuable edition is the *Odes*, published in 1757, by his friend, Horace Walpole, at his famous press at Strawberry Hill, a copy having realised as much as £171.

B., Cannock, Staffs.—Your ed. of *Swift's Works, 1749*, have no special value, but his value to collectors is proved by the fact that a 1st ed. of *Gulliver's Travels* has realised as much as £307 recently.

F. W. H., Chiswick, W.—*Tales of My Landlord.* A set of *Waverley Novels*, 74 vols., all 1st ed., sold recently for £800. See SALE PRICES, Vol. II., p. 245.

L. F. M., Edinburgh.—The publications of the Elzevir Press are, with the Aldines, somewhat depreciated at the moment, but they may recover and realise higher prices.

Bronzes.—H. P., King's Co.—The bronze candlesticks with cut-glass drops were in early Victorian days known as lustres, but are not in demand.

Cabinet.—E. L., Clanricarde Gardens.—Your photograph represents an Italian cabinet of the renaissance period, but as far as we can judge its value will be within £50. Photographs of marqueterie work such as yours are very unsatisfactory guides as to value.

Clocks.—R. J. N., Devizes.—The name of Rollin, Paris, is well known as a clockmaker of the 18th century. Montecot is not, and probably the dial with that name has been added comparatively recently. Candelabra in conjunction with clocks were not known until the period of Louis XVI., but real pieces of that era are worth a considerable sum.

Coloured Caricatures.—J. T. A., Birmingham.—*The Miseries of London* and *Fox and Goose*, by Rowlandson and others, by Gilray, are worth about 10s. each.

Coloured Prints.—A. J. B., Dublin.—*Dulce Domum* and *Black Monday*, by Jones, after Bigg; the pair, according to state, fetched £32 and £10 at auction recently. See SALE PRICES. There are many copies about.

M. E. R., York.—Fine impression of the print on page 86 of February Number is worth about £3.

E. B., Cleckheaton.—*Rent Day*, after Wilkie, was not printed in colour, and is not in demand.

S. O., Northumberland Avenue.—A good impression of *Romeo and Juliet*, as in the January Number, in colour, is worth £6 to £7.

Decorations.—L. H., Bedford Park.—The question as to the cornice poles, fender, irons, and draperies, etc., in vogue during the period of Chippendale can only be briefly dealt with in this column. In Chippendale's *Director* grates of the Gothic and early renaissance, bearing both the influence of Italy and France, can be seen. Brass and steel fenders in sympathy with these designs were used, and irons to match. The transom window in many of the houses had irons for curtains to draw along with blinds. In the *Director* illustrations of draperies for cornices for Lunette, Venetian and other windows of the time can be seen, and vary from the austere and Gothic to the florid Chinese and renaissance.

Continued in advertising pages.